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THE SACRED BEETLE





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COLOSSAL SCARAB IN BLACK GRANITE. BRITISH MUSEUM.
(Length 60 in., by 33 in. high.)

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THE SACRED BEETLE:

A POPULAR TREATISE ON EGYPTIAN SCARABS IN ART AND HISTORY.

BY JOHN WARD, F.S.A.

AUTHOR OF "PYRAMIDS AND PROGRESS," "GREEK COINS AND THEIR PARENT CITIES," ETC.

FIVE HUNDRED EXAMPLES OF SCARABS AND CYLINDERS,

THE TRANSLATIONS BY

F. LLEWELLYN GRIFFITH, M.A.

The distinction of the styles of Scarabs is as much a special subject as the discrimination of the manner of painters, and as invisible to those who are unfamiliar with the study.

DR. FLINDERS PETRIE, "*Historical Scarabs.*"

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

1902.

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RAMESES II. BRITISH MUSEUM.

PREFACE.

DURING many wanderings by the Nile, I have made a collection of several hundred Scarabs and Cylinders, and these from time to time have been arranged systematically, transliterated and translated by the kindness of my friend Mr. F. Llewellyn Griffith. He and others learned in Egyptological studies have frequently requested me to publish an Illustrated Catalogue of the collection; this is my apology for issuing the present volume. For they say there are few books, treating of scarabs alone, to be obtained.

The Rev. W. J. Loftie published the first work on the subject; this was a dainty little volume "*An Essay of Scarabs*," issued in 1884.

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Subsequently a more comprehensive book appeared, by Dr. Flinders Petrie, "*Historical Scarabs.*" It contains a series of outlines of all scarabs known at the time it was written. The sketches in both these books were all drawn by the indefatigable hand of Petrie himself. But both volumes are out of print and unobtainable, even at second hand. Certainly no one who has them wants to part with them.*

In these and other publications scarabs have been hitherto represented by hand-copies, drawn with pen and ink. I have preferred to obtain my illustrations by the aid of photography, so as to reproduce the actual signs on the face, and the form of the object itself. Hieroglyphics on scarabs are frequently done in a careless manner, as if the ancient engraver were himself illiterate. Thus the inscriptions frequently give doubtful readings, and many have not been possible to translate. From a representation of the actual scarab itself, experts may be enabled to suggest the true import of the signs.

The scarabs on the earlier plates have been

* At the time this was being put in type Mr. Fraser's excellent Catalogue of his Collection had not been announced.

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arranged chronologically, as far as possible. These (Plates I–VII) contain what are known as "Historical Scarabs," bearing the cartouches and other attributes of kings, princes and dignitaries from the IIIRD DYNASTY (about 4212 B.C.) till the XXIIND DYNASTY (about 660 B.C.). There is another Plate (XVI) of the historical class, devoted to Cylinders alone, most of which bear royal inscriptions. The scarabs shown on Plates VIII–XV are not such as are known as "Historical," and, as far as possible, have been arranged only according to style and subject. It is difficult to assign their dates with any certainty, though the form of the backs of the scarabs and the style of the hieroglyphs or the ornament, may enable experts to arrive at some conclusion regarding their period. There is much character in the mode of the original artist's treatment of the back, and the manner in which the legs and shards of the beetle are engraved. Both sides of many specimens have therefore been shown to help this research. All are represented in the actual size of the originals.

In order to add to the interest of a rather dry subject, portraits of the royalties whose names appear

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on scarabs have, where possible, been given. For these I am mainly indebted to Dr. Petrie, who allowed me to use many portraits from his "*History of Egypt*," and to the Society for Promoting Christian Knowledge, for permitting the use of several from M. Maspero's volumes published by them. Dr. Herbert Walker has given me his invaluable assistance in supplying and arranging the parallel translations, in writing out the hieroglyphics for the printer, and in the correction of the proofs of these difficult characters.

Illustrations of the subjects and localities named in the text have been introduced, so as to give some idea of the present aspect of the ancient land for those who have been unable to visit it themselves. The specimens have, as far as possible, been arranged chronologically, and the epochs connected by information so as to form a sketch of the history of the most interesting periods of the country, evolved or suggested by the study of the scarabs themselves.

The numbers appearing in the Catalogue do not imply any order as to date or period. They are merely the consecutive numberings of the specimens

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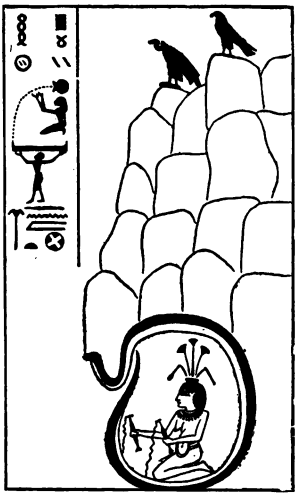
in my cabinet, as they were added to the collection over several years, and are now only used as references to the figures in the plates.

Until recent years Scarabs have not been given their proper place as historical documents, or regarded as important adjuncts to public collections of Egyptian antiquities. This is being gradually remedied, however, mainly owing to the attention called to them by Dr. Flinders Petrie, to whom all lovers of Egyptian lore owe so much. Scarabs are now regarded as of first-rate importance in helping to establish the chronological periods of Egyptian history. Every museum of such antiquities must now possess its cabinet of scarabs.

I have found scarab-hunting by the Nile a most enjoyable pastime, especially, as has often been my good fortune, when I had, at no very great distance, my friends Dr. Petrie or Professor Sayce to supply an identification or clear up the doubtful reading of some new "find." The friendly sympathy of such experts is encouraging to one who does not possess such ripe knowledge himself, and deserves the deepest gratitude.

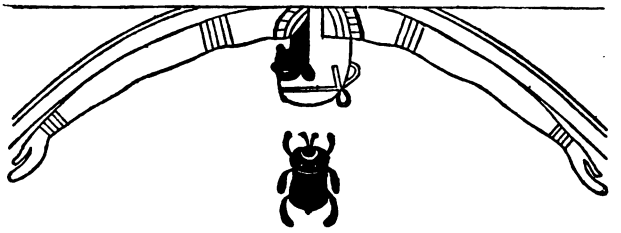
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In addition to my own collecting I have been indebted for some good specimens to several kind friends. My earliest helper was the Rev. W. J. Loftie, the latest Mr. George Fraser, to both of whom my thanks are tendered. Mr. W. Harry Rylands, F.S.A., aided me greatly in helping the work through the press, while Dr. Wallis Budge kindly permitted me to borrow some important matter from his remarkable book "*The Mummy*."



THE SOURCE OF THE NILE, FROM THE NILOMETER, PHILÆ.

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The firmament, represented by the figure with outstretched arms. The scarab, the emblem of eternal life, ascending to the heavenly regions.
From a Papyrus in the British Museum.

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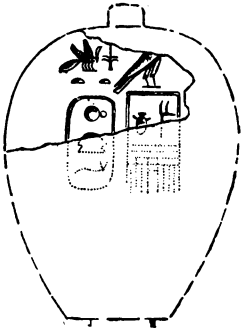
AKHENATEN'S PAINTED FLOOR.

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PLUMMET OF KHAFRA.

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THE SACRED BEETLE:

EGYPTIAN SCARABS

IN ART AND HISTORY.

PART I.

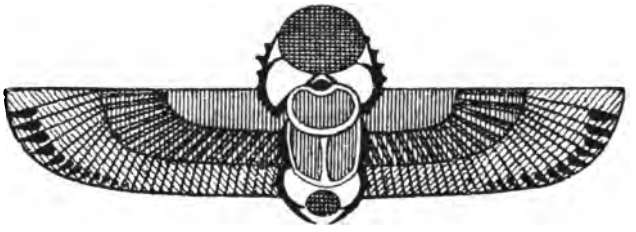
OF SCARABS IN GENERAL.

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MODEL OF THE SPHINX IN GREEN BASALT.
Found in Khafra's Temple, Gizeh. (*In the possession of the Author.*)
Size of the original.

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What is a Scarab?

If we refer to Dictionaries and Cyclopædias, we do not get much information. The *Encyclopædia Britannica* does not even give the word under the letter S. In books treating of Egyptian antiquities it is generally taken for granted that every one knows what is meant by the term "Scarab." I myself had published some sketches, literary and artistic, describing my Egyptian wanderings, and gave for frontispiece to the volume a collotype plate of "Historical Scarabs."* I had assumed that everybody knew what scarabs were, and so did not think it necessary to explain. But I received many letters asking the question "What is a Scarab?" Some of my correspondents had never seen one; others went so far as to say they had never heard of them before. It may be desirable, therefore, to give a few words on the subject, as far as I myself understand these mysterious records of the past. And as this work is intended more for the public

* "*Pyramids and Progress.*"—Eyre and Spottiswoode, 1900.

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than for experts, it may be well at the outset to say a few words about scarabs in general.

The Earliest Scarabs.

It has been hitherto supposed that the oldest scarabs were those bearing the names of Egyptian kings. Some small oval objects recently found, however, tend to prove that there were still earlier relics, of the form of the sacred beetle possibly, used as amulets. From the first, however, the scarab seems to have had a mysteriously sacred character.

Royal Scarabs were certainly in use in the IIIrd Dynasty, and possibly we may find some earlier, now that the cemeteries of the Ist and IInd Dynasties have been discovered. The early monarchs were heads of the State Church, and were worshipped possibly during life and certainly after death, either as deities, or at least as a means of approaching the Deity.

Scarabs were originally cut out of soft stone, generally steatite, and every one was separately engraved. During and after the brilliant XVIIIth Dynasty (1587–1328 B.C.), they were often made of pottery or engraved on hard stone, while the original material, steatite (soap-stone), was still used.

The back of the scarab was nearly always cut in the form of a beetle, hence the name (from the

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Greek word σκαραβειος = a beetle). The name of the king, and later, his titles also, were engraved on the flat oval face of the scarab.

The colour of various kinds of cockchafers and beetles still abundant in Egypt, is often of an iridescent bluish-green. Possibly in the attempt to imitate this, all scarabs have been so coloured originally. But during the vicissitudes of thousands of years, those only which have been preserved in dry sandy soil retain their original green tinting; those which have been exposed to the salts with which Nile mud is saturated, have generally lost all their colouring.

There has been a suggestion that the sacred character attached to this insect may have arisen from the habit of the dung-beetle of laying its eggs in a small pellet of dirt, rolling it with its antennæ till it assumes the shape of a ball. The creature can often be seen on a sunny day pushing its little ball before it, and then burying it in a warm bank of desert sand. After a time the sun's rays hatch out the egg, and the creature thus seems to emerge alive out of the sand. So the Egyptians, being poor entomologists, may have supposed that the beetle had the power of revivifying itself after death, and it thus was perhaps regarded as the emblem of resurrection. It has been remarked also that im-

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mediately after the inundation of the Nile has subsided, the land is often found to possess as many beetles as before. The Egyptians may have supposed that the creatures thus had perpetual life.

The Sun (Ra ⊙) sign is almost always found on Royal Scarabs—and in wall-paintings the beetle is often represented with a ball between its mandibles. So there is little doubt but the egg of the beetle, miraculously produced as they believed, had a reference to the sun, the great manifestation of the creative power of the universe.

Possible Uses of the Scarab.

The scarab was, in at least one of its uses, an amulet, and was placed over the heart of the mummy, or was used to replace the heart itself when removed in the process of embalming, for the embalmers, from some unknown reason, did not replace the heart in the body. Perhaps the "stony heart" was supposed to have the power of restoring to life the heart of the deceased* on the day of

* The Jews were familiar with this use of the scarab to replace the heart after death, "I will take the stony heart out of their flesh, and give them a heart of flesh," Ezekiel xi, 19; also "Create in me a new heart, O God, and renew a right spirit within me," Psalms li, 10.

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A "HEART SCARAB," WITH INSCRIPTION, TAKEN FROM THE "BOOK OF THE DEAD."

resurrection, or it may have been the idea to provide the body with an artificial heart to replace its original one, which had, with its life, returned to the gods who gave it. These "stony-heart" scarabs were specially made for the purpose, and are of large size. An engraving is appended of one of them. They are mostly composed of a hard yellowish or dark green stone, and bear long inscriptions on the face, mostly taken from the "Book of the Dead." Some of these refer to a "new heart" being supplied in exchange for the natural one when the deceased comes to be "justified," and resurrection assured by the act of this magical substitute.

The belief in the supernatural powers of the beetle probably originated the use of this sign (), known as "*Kheper*," in Egyptian, which signified both "a beetle" and "transformation." It also expresses the

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verb "to be," "to create," "to become," and "*Kheper*" possibly came to mean eternal life, as a noun. It is curious that in English (and German) an almost identical word to the Egyptian "Kheper" should be still in use for this insect, as found in "cock-*chafer*" and „Käfer".

The ancient Egyptians were firm believers in a future state, in which soul and body would be re-united, and hence they were most anxious to preserve the body for its future re-union with the spirit. This led to their efforts to preserve the corpse, which they did with great skill. And scarabs were buried with the mummies in hope of facilitating this happy result. Scarabs were also suspended to the neck and the wrists and put among the wrappings of the mummy. They were also undoubtedly used and worn during life, for many bear the marks of long wear previous to their being entombed with the precious dead.

The original faith of the old Egyptians was pure and simple, and in many respects vastly superior to any other religion of early ages. Some have called it the best faith ever invented by man. Recent discoveries seem to carry the date of this early cult back to 5000 or 6000 B.C. But in later times the Egyptian religion deteriorated, and the

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worship of one deity gradually degenerated into a species of polytheism. Each of the various attributes of the one Great Being, represented by allegorical figures, seem at last to have been regarded as representing separate personages worthy of worship, and so a polytheistic belief gradually arose.

Scarabs, as sacred emblems, gradually became neglected, and after the Persian period (about 500 B.C.) almost ceased to be used as such. Long before the Christian era, true scarabs had ceased to be used or produced. But for more than three thousand years they seem to have been extensively believed in and used as emblems of the ancient religion. As the old faith waxed or waned, so they were plentiful or scarce in use.

Of some of the known lines of Egyptian kings only a few scarabs have been found, while of others, when religious fervour was possibly in the ascendant, there are many examples. But as long as the old Egyptian faith existed, the figure of the Scarabeus was considered by its votaries as the sign of their religion, much in the same way as the Cross became the symbol of Christianity.

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Decline in the Use of Egyptian Scarabs in the Greek Period.

In the days of the Ptolemies (after 300 B.C.) scarabs seem to have been neglected as religious emblems, and the Greeks and Romans, who possibly could not read the hieroglyphs upon them, undoubtedly made use of scarabs only for trinkets or charms, or perhaps superstitious talismans. Imitations of scarabs were undoubtedly made by the Etruscans and others (perhaps about 1000 B.C.), and are to be found in their tombs. But these mostly bear ignorant arrangements of hieroglyphic characters, entirely without meaning, and show that their makers did not understand the Egyptian writing.

In some instances, however, real Egyptian scarabs have been found in early Grecian tombs, as in Rhodes and Krete, where scarabs of XII–XIIIth Dynasty (*c.* 2500 B.C.) have been discovered, and some of later date. The Egyptians were very jealous of their language being understood by foreigners, and even in the time of Herodotos, who visited Egypt 430 B.C., their written characters were quite unknown to the Greeks. The Father of History tells us that the temples were "covered with pictures;" this was all that the storied walls with their elaborate hieroglyphic inscriptions, which we can now read, conveyed to him.

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Herodotos was the first European traveller, an account of whose visit to Egypt has come down to us. Egypt had been a closed land for thousands of years, and, at the time of his visit, its greatness was on the wane, the result of the disastrous invasion of Cambyses a hundred years before, from which it had never recovered.

The seclusive laws of the early Egyptian rulers had, at least in the rich provinces at the mouth of the Nile, been allowed to become lax. The Greeks had been permitted to settle there and build several cities. So Herodotos was thus enabled to make a tour in northern Egypt, and unveil some of its mysteries to the outer world.

But Herodotos, a tourist with note-book in hand,



PALM FOREST ON THE SITE OF MEMPHIS.

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penetrated only into the Delta and adjacent nomes, for the priests (who still controlled upper Egypt) would not let him go up the Nile to Thebes, and so he had to content himself with visiting Memphis, the Pyramids, and the Fayum. Memphis was then in all its glory, the "White Wall" of its great fortress proudly rising up out of the Nile, which surrounded it. The site of Memphis had been artificially won from the Nile, the river having been diverted by Mena, its founder, about 4770 B.C.

Some time after the visit of Herodotos, in a time of war, the enemy may have cut the dykes that enclosed Memphis. However it happened, the Nile has swept the whole city away, entombing the temples and palaces in its mud. Tall palms wave over its site to-day, and if any buildings still remain, their ruins are buried underneath what is now cultivated ground. Naught remains to be seen save the two great fallen statues of Rameses II, which stood before the Great Temple of Ptah in the days of Herodotos.*

Cairo had sprung up sometime before the destruction of Memphis, lower down the river. As a city Cairo possibly had no importance till long after the

* The complete disappearance of Memphis is very extraordinary. The two overthrown colossi are the only remains, and the site of the great city is occupied by a flourishing forest of date palms. (See page 78.)

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time of the Greek traveller, although "Babylon," now a part of Old Cairo, may have existed in his time.

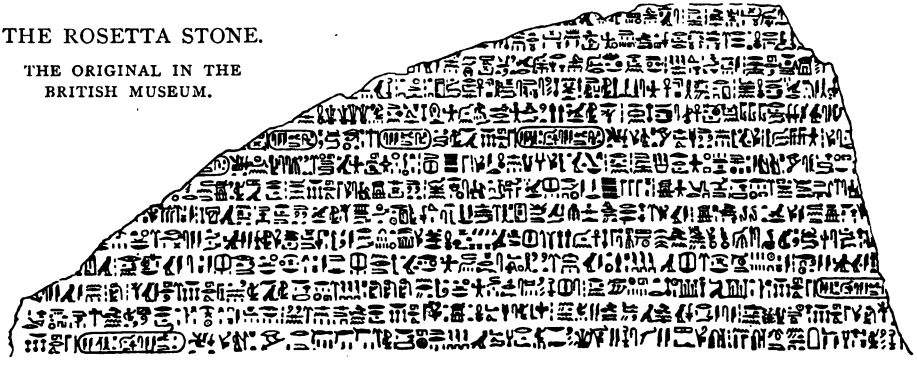
The Pyramids, more than a hundred of them, were then perfect, covered with their white polished casing. The Sphinx was doubtless perfect too, though Herodotos perhaps was so dazzled with pyramids and temples, that he forgot even to mention the existence of the oldest and most wonderful of monuments! His visit to Egypt was evidently hurried, and he was harried by the priests, who told him as little as they could, and wanted him sent out of the country as soon as possible. So it is no wonder, when he forgot to name the Great Sphinx, that he never said a word about Scarabs, which no doubt abounded in his day.

Herodotos, the first European scientific tourist, was shown round, possibly, by a countryman of his own, perhaps a merchant living in one of the Greek towns, such as Naucratis, that had been allowed to spring up in the Delta. His guide, most probably, could not read Egyptian himself, just as an Arab or Syrian dragoman of to-day cannot read a word of hieroglyphic writing. So Herodotos gave no thought to the storied walls, and in all probability collected no scarabs, as they would have no meaning for him. In any case, neither he nor any other ancient writer

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THE ROSETTA STONE.

THE ORIGINAL IN THE BRITISH MUSEUM.



THE HIEROGLYPHIC PORTION OF THE ROSETTA STONE.

tells us anything whatever about them. Scarabs are never mentioned in history.

THE DISCOVERY OF THE LOST LANGUAGE GIVES A NEW INTEREST TO SCARABS.

Fortunately for us, 250 years later than the visit of Herodotos, a Greek king, Ptolemy III, ruled the land of the Nile, and there were then so many of his countrymen settled there, that he had to issue his decrees in the Greek and Egyptian tongues. *One of these proclamations, engraved on stone in the different languages, has come down to us. This is the celebrated Rosetta Stone, now in the British Museum, and by its means the key to the Egyptian

* There were two separate scripts of Egyptian—one the Sacred Hieroglyphs of the priests, the other the cursive text called Demotic, possibly better known to the people. Both appear on the Rosetta Stone.

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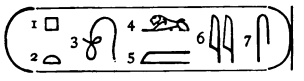
language, dead and lost to the world for two thousand years, was, within the past century, re-discovered.

The royal titles and names of Ptolemy III were very frequently repeated in this "document," and when the same names in Greek underneath were carefully examined, the corresponding words were found expressed by hieroglyphics, and were observed to be enclosed in ovals (called "cartouches," as will be explained further on) in the Egyptian version, and thus certain letters, when spelt out, were seen to convey the same ideas or sounds in both languages. Later, another monument was found, with the name of Cleopatra, in hieroglyphics and in Greek, and this gave several more letters. In process of time the cartouches of other kings, in hieroglyphics, were found and translated, and on the temples built in Roman times the Emperors' names were seen to be spelt out in Egyptian signs, and this added many more letters to the alphabet.

Dr. Budge lucidly explains these early discoveries; we give his own words:—

"The names Ptolemaios and Cleopatra written in hieroglyphics were found to be as follows:—

No. 1, PTOLEMAIOS.



No. 2, CLEOPATRA.



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"Now in No. 2 cartouche, sign No. 1, which must represent K, is not found in cartouche No. 1. Sign No. 2, a lion lying down, is identical with sign No. 4 in cartouche No. 1. This clearly is L. Sign No. 3, a pen, represents the short vowel E; two of them are to be seen in character No. 6 in No. 1 cartouche, and considering their position, their value must be AI of αιος. Sign No. 4 is identical with No. 3 in No. 1 cartouche, and must have the value O in each name. Sign No. 5 is identical with sign No. 1 of No. 1 cartouche, which being the first letter of the name of Ptolemy, must be P. Sign No. 6 is not found in No. 1 cartouche, but it must be A, because it is the same sign as sign No. 9, which ends the name ΚΛΕΟΠΑΤΡΑ; we know that signs 10 and 11 always accompany feminine proper names, because we see them following the names of goddesses like  Isis, and  Nephthys. Sign No. 7, an open stretched out hand, must be T. It does not occur in No. 1 cartouche, but we find from other cartouches that  takes the place of  , and the reverse. Sign No. 8 must be R; it is not in No. 1 cartouche, and ought not to be there. In No. 1 cartouche sign No. 7 must be S, because it ends the name which in Greek ends with S. Thus from these

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two cartouches we may collect twelve characters of the Egyptian alphabet, viz., A, AI, E, K, L, M, O, P, R, S, T."*

This, as we see, gave certain letters or their equivalents, and led to others being guessed. Then some one suggested that the Copts, the undoubted descendants of the ancient Egyptians, had still a written language of their own—a form of Greek used to spell ancient Egyptian words which had come into use some two thousand years ago, when Greek influence was paramount in Egypt.

The Copts had a language of their own, undoubtedly a survival of the old Egyptian tongue, but this was lost by the people some centuries since, and was only known to the priests. It is nearly a hundred years since any of the Coptic clergy could even understand their own original language. However, the Coptic names for many common objects were still known to both the priests and their people. The pronunciation of many old Egyptian names for objects thus, when sought for, came to light, and even their ancient spelling. This was followed up, and now the old records, which had been dumb for thousands of years, have been gradually made to speak. Some

* By permission of Dr. Budge, from "*The Mummy.*"

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of the later Greeks and Romans undoubtedly knew hieroglyphics, but shortly after the Christian era the knowledge seems to have been completely lost.

Meaning of the word "Cartouche."

Returning to the Rosetta Stone; it was discovered, as has been told before, that in the Egyptian texts the name of a king or queen was *always* included within an oval space and surrounded by a line. This we call a "cartouche"—the Egyptians called the oval enclosure "Ren." The line engraved round the flat face of the scarab either expresses this, or the "cartouche" enclosing line is repeated whenever the royal name appears among other signs, for in later scarabs there are additional titles of royalty employed. Every Egyptian king could thus have his private and royal names, his titles, and sometimes also his crest, boldly engraved on his various scarabs, in his proclamations everywhere. These royal emblazonments were also carved on his weapons, and on the objects of adornment of his royal person and of his family. Any scarab we now pick up may thus become a portable historical document, a record of the past of a people who possessed a literature five thousand or possibly (from Dr. Petrie's recent discoveries) seven thousand years ago—long ere Homer's poetic

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fire shone forth to illumine the Greek world. Many of the characters on the Rosetta Stone are also those of the early inscribed monuments of old Egypt, but during four thousand years many new signs were added to those in use in the early Pyramid times. The most recent genuine scarab that we may pick up is, however, more than two thousand years old, and beside it we may find another scarab of the early pyramid builders of six thousand years ago.

Scarabs used as a Royal Gazette.

At least one great Egyptian monarch used Scarabs for promulgating royal edicts. This was Amenhotep III, whose twin colossal statues, monoliths of seventy feet high, still exist at Thebes. These proclamations are graven on the faces of scarabs of unusual size, the largest known. I possess four of these rare specimens. One of them publishes this great king's prowess in the hunting of lions, and records that he himself slew "of lions fierce, one hundred and two," when he was a young man, before his marriage. Another of these large scarabs bears the record of his union with a great Asiatic princess, Tyi by name. Her native kingdom lay between the Euphrates and the Orontes. On the scarab, Amenhotep states that his dominion extended from this

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country to Nubia. Two or three others have been found, one describing a tank or sacred lake which Amenhotep constructed, somewhere in the north. But the largest scarab, one recently acquired by Mr. George Fraser, and so far unique, describes the king's prowess in a wonderful capture of wild cattle.*

In all of these, honourable mention is made of his QUEEN TYI, who is always called a king's daughter, and is accorded the dignity of having her name engraved within a royal cartouche. If other Egyptian kings made use of scarabs to publish royal decrees, none as yet have been discovered. This royal pair (AMENHOTEP III and TYI) ruled the Nile country from 1414 to 1375 B.C. Tyi seems to have survived her lord, and for several years acted as regent of her son AMENHOTEP IV, during his minority. He subsequently changed his name to Akhenaten, as is explained below.

SCARABS WITH CARTOUCHES OF UNKNOWN KINGS.

Some well known kings have as yet offered no scarabs to the collector; to balance this, many scarabs have been found with cartouches bearing names of completely unknown potentates.

There are several ancient lists of Royal Dynasties.

* "*Catalogue of Scarabs belonging to G. Fraser.*"—Quaritch, 1901.

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One, a papyrus preserved in the Turin Museum, is possibly the earliest. Then there are the Tablets of Ancestors at Abydos, and other lists, likewise engraved on stone, which were found at Karnak, Sakkarah, and elsewhere, the originals of which, or copies of them, are to be seen in various museums. But the lists of kings supplied in history are still far from corresponding with the actual discovery of remains. There are yet many blanks to fill up, but Petrie or Maspero may any day find tombs, steles, or mummies to identify these lost sovereigns. Dr. Petrie found five unknown kings' tombs last year, and several other blanks have been filled in by his work of 1901, at Abydos. It is to be feared, however, that these kings were earlier still than the time of scarabs. Many royal cemeteries have not yet been properly explored; meanwhile we hold to the truth of the names on the scarabs, and wait for the kings themselves, or their tombs, to be discovered.

In the XIIIth Dynasty, and earlier perhaps, the names and titles of great officials began to be engraved on scarabs. However, their names were never permitted to appear on "Cartouches," this honour was reserved for royalty alone. These dignitaries seem to have carried the royal cylinder or scarab about with them as their badge of office from their sovereign. It has been found that some

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of these scarabs were worn as rings, and thus were very possibly the royal sign manual, the ring or signet given on appointment, or as a mark of favour from the king, as mentioned in the Bible.* Some scarabs seem to have been deeply engraved, and intended to be used as seals. One impression in my collection, which had been originally made on clay, has by some conflagration been actually converted into "terra-cotta."

Of course it is only a small section of the scarabs picked up every year that can be regarded as "proofs of history." There are far greater numbers found without cartouches than with them. These are difficult to date, but experts are learning to discriminate the style of work of certain epochs.

Scarabs with Inscriptions only or with Ornament.

These have frequently the names of deities or of places, sometimes personal names or mottoes. Some bear friendly wishes, and seem to have been gifts to friends. But the greater part of them have been evidently intended for some religious purpose. They are frequently found strung together and were

* Genesis xlii, 42, "And Pharaoh took off his ring, and put it upon Joseph's hand," &c. This was when Joseph was appointed prime minister of Egypt.

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possibly used as a sort of rosary for the repetition of prayers, as is still done in many Christian countries. The native Mahometans even now have strings of beads, which they carry about with them, but only use for trifling with as pastime.

Possibly this is a survival of the old Egyptian custom of having scarabs strung together, the original use of which has been lost in degenerate days.

The Earliest Decorative Art is found on Scarabs.

Dr. Petrie believes this, and has published a very interesting little volume to prove it ("*Egyptian Decorative Art*"; Methuen and Co.), which he does in his usual convincing style. The spiral style of ornament, he explains, is first found on scarabs, and, undoubtedly, he argues, the practice gained in ornamenting these small objects, led the Egyptians to decorate their weapons, their garments, their wood carvings and paintings with similar spiral and scroll patterns. There is no doubt that of these styles of decoration we have no specimens as early as Egyptian work, and with much ingenuity and many interesting examples, Dr. Petrie believes he has solved the mystery. But, in my opinion, in addition to the ornamental character of the scroll, spiral, twist and key-patterns (connecting circular and oval forms

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in most ingenious and mysterious manner), these signs may have had some other meaning. They may be part of a script, the key to which is lost, but which may some day be found again, just as Mr. Arthur Evans has discovered in Krete clues to some ancient connections between the Hittite, Kretan, and Phœnician and other scripts. It is very unlikely that scarabs, religiously kept during life, and buried with their owners after death, would be carved with carefully designed patterns for mere ornamental fancy. Everything the ancient Egyptians did so elaborately and well, had undoubtedly a meaning. In later days the Greeks cleverly used spirals and key-patterns for mere artistic effect doubtless, but they derived them from the Egyptians—a much earlier race, with whom everything was symbolic of some hidden motive or idea. The Greeks, however, only thought of such designs as decorative ornament, while the Egyptians, who invented the patterns, may have had a much more intellectual idea, which is lost to us.

Scarabs more Curious than Beautiful.

I cannot claim, at least in the collection illustrated in these pages, that scarabs possess much if any artistic quality. In very ancient times this feature in a religious token might have been considered inap-

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propriate, but during and after the XIIth Dynasty (2778–2565 B.C.) scarabs were skilfully and beautifully made of gold and precious stones. Only a few of these have reached us.

The tombs of Egyptian monarchs have for ages been rudely plundered of their treasures—the wonder is that anything has been left to our time. And yet within the last few years jewels, pectorals, and scarabs, to the value of £100,000, have been rescued from the rapacity of Arab plunderers for the enjoyment of the intellectual world. These treasures were found by the official authorities of the Egyptian Department of Antiquities, and were among the contents of two or three tombs of early princesses, whose sepulchres had escaped discovery by the thieves for four thousand years. Had the tombs been found by the Arabs of to-day, they would possibly have melted up the precious objects for the specie they contained. Those who wish to see scarabs of this artistic class, must visit the Cairo Museum. The jewellery work is in exquisite taste, and the workmanship shows wonderful skill.

The best specimens in gold and precious stones were hitherto dated from B.C. 2660. But this year (1901) Dr. Petrie discovered at Abydos some exquisite jewellery, which belonged to the queen, or daughter, of Mena, the first king of all Egypt, who lived 4770 B.C.

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One suggestion as to the possible use of scarabs I omitted to mention. Until the Greek rulers came into Egypt, no money was known in the land. The scarabs were made apparently in fixed sizes, which may have represented values. Certainly money came into use in Egypt about the time that scarabs lost their religious aspect, or at least when they went out of fashion. But had scarabs been applied to purposes of trade or barter, the fact would probably have been mentioned in history.

In the catalogue of engraved gems in our National Collection, a whole series of small stones are termed "Scarabs." This, however, is merely a designation for oval flattened engraved gems, somewhat resembling scarabs in form; but the backs are seldom or never shaped like a beetle, and their date is generally too late to appear to have any claim whatever to be of native Egyptian workmanship. Some of them have been undoubtedly found in Egypt, and probably were executed in those towns in the Delta where the Greeks obtained a footing during and after the reign of Amasis, who had encouraged the foreigners to settle at Naukratis and other places, in the sixth century B.C.

JOHN WARD, F.S.A.

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THE SACRED BEETLE:

EGYPTIAN SCARABS

IN ART AND HISTORY.

PART II.

A COLLECTION OF SCARABS;

TRANSLATIONS BY

F. LLEWELLYN GRIFFITH, M.A.

WITH NOTES AND ILLUSTRATIONS BY

JOHN WARD, F.S.A.

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AKHENATEN'S PAINTED FLOOR.

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MENKAURA. KHAFRA. KHUFU.

THE PYRAMID-FIELD OF GHIZEH.

DESCRIPTION OF

A COLLECTION OF SCARABS, HISTORICAL AND OTHERS.

PLATE I.

SCARABS OF THE OLD AND MIDDLE KINGDOMS.

KINGS AND NOTABLES.

202. NEB·KA·RA. This was the first king of the IIIRD DYNASTY according to MANETHO, who calls him NEKHEROFES. On the Turin list he is known as NEB KA. On the Abydos tablet he is also named  . But on the Sakkarah list he is called  as on this scarab. It is of coloured steatite, very beautifully cut, and is mounted in a gold filigree ring, which is possibly of XVIIITH DYNASTY work. This king's date is supposed to be 4212 B.C., and he reigned 28 years.

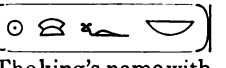
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But there is as yet much to investigate about the kings of the IIND and IIIRD DYNASTIES, not only as to the order of their ruling, but as to their correct names and titles. Petrie's recent discoveries at Abydos (1900–1901) have done much to clear up the difficulties surrounding the kings of the early dynasties, and there is little doubt but, in due time, the tombs of all these kings will be discovered. Dr. Petrie has already found the sepulchres and their records of nearly a dozen kings, giving tangible reality to names which he himself had regarded as mythical. The Step Pyramid of Sakkarah, it is now known, was built for NETER-KHET, a king of the IIIRD DYNASTY. Doubtless in that neighbourhood the last resting place of NEB·KA·RA may be found, when that wide region of sepulchres receives such exhaustive search and survey as has been recently applied to the royal tombs of Abydos with such unexpected results.

206. KHA·F·RA, IVTH DYNASTY (3908–3845 B.C.). The builder of the Second Pyramid of Ghizeh and of the beautiful granite temple near the Great Sphinx. The scarab, which is of steatite, is well preserved, but has lost its green colour.



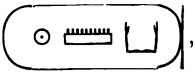
DIORITE STATUE OF KHA·FRA.
Cairo Museum.



The king's name with the additional title of "Lord"  . This great monarch is rendered familiar to us by his fine portraits found in his temple and preserved in the Cairo Museum.

207. MEN·KAU·RA, IVTH DYNASTY (3845–3759 B.C.). Mr. Griffith considers that this scarab is not of this king's actual time, but made in memory of him. The figure seems of later date, but the cartouche, with the plumes over it,

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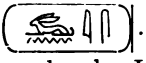
 , gives the name as on his monuments, with the royal title  below the whole. Correctly, within it should be  , but on scarabs the names are often abbreviated. We have a portrait of this king, who was the builder of the Third Pyramid of Ghizeh. There was a priesthood for the worship of Menkaura, of which traces have been found for more than a thousand years after his death.



STATUETTE OF MENKAURA.
Cairo Museum.

(The Pyramid of Abu Roash, supposed to have been built by this king, has been proved, by further excavation this year, 1901, to be that of RA·DAD of IVTH DYNASTY.)

331. NEFER·AR·KA·RA, VTH DYNASTY (3680–3660 B.C.),  . A unique cylinder of this monarch is shown on Plate XVI, along with illustrations of other cylinders in the Collection. (Dr. Petrie thinks this king was also known as KA KA. See p. 113.)

210. UNAS, VTH DYNASTY (3536–3503 B.C.),  . The pyramid of this king has been recently explored. It is at Sakkarah, and though ruined externally, the tomb-chamber is perfect, and contains some of the celebrated "pyramid texts," beautifully cut, and still retaining their blue paint. The sarcophagus is entire, and the three granite portcullises which closed the entrance passages against violators are still *in situ*. The king's remains were found in the coffin. But the pyramid itself, though well built inside, is a poor affair after the great ones of Ghizeh or Medum, and shows a great falling off in every way from those works of five hundred years earlier.

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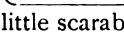


Interior, as found by M. Maspero.



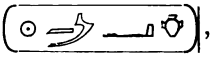
Exterior of the Tomb.

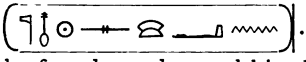
THE PYRAMID OF UNAS.

213. RA·EN·KA, VIIth–VIIIth Dynasties (3230–3220 B.C.),  , sometimes called NE·KA·RA. A pretty little scarab with lotus group on either side of the cartouche. A very few scarabs are known of this king, but his name appears in the Abydos record, and some day doubtless his tomb will be found. Meanwhile we have only his scarabs and the Tablet of Abydos to prove his existence, for this part of the Turin papyrus is lost, and Manetho does not name him.

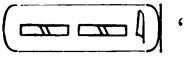
About this period the exact sequence of kings and dynasties becomes rather obscure, and there are several scarabs shown on Plate I whose owners have been moved back and forward by "experts" rather unmercifully (Nos. 7, 214, 222, 212 and 14). They have been placed as high as the VIth Dynasty, as low as the Xth or XIth, or even lower. Their proper date will be proved some day; but meanwhile I have not fixed any period opposite them in the plate, and have placed them all below the scarabs of the XIIth–XIIIth Dynasties, of whose period we are certain. However, as these scarabs have been generally supposed to be earlier than the XIIth Dynasty, I shall proceed to describe them now.

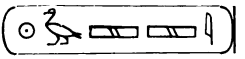
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7. MAĀ·AB·RA. This king is now believed to have been one of the Hyksos rulers. The specimen figured is a fine one, engraved on steatite, its green colouring gone. In addition to the ordinary name of the king,  , it also bears the signs  , neter nefer dy ankh, and also other signs flanking the cartouche.

214. S·KHA·N·RA resembles the last in style—and belongs to a king known only by his scarabs. In addition to his name, the scarab has the signs "neter nefer" thus  . The tomb of this king may be found any day, and his place determined in the royal list.

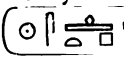
222. KHYAN is now believed to have been a Hyksos king, and the head on page 38 is doubtless his portrait. This monarch's granite statue was found at Bubastis, bearing his name. This is one of the finest of his scarabs, containing the king's name within scroll-work  and  "*son of the Sun*" above, and "dy ankh," "*giving life*,"  below the cartouche. This king must have been a great conqueror, for a lion of granite, bearing his name, was found at Baghdad, and his monuments are scattered over Egypt. Mr. Arthur Evans discovered the name of KHYAN on the lid of an alabaster box in his excavations at Knosos, in Krete, this year, 1901.

212. SHESHA may be more ancient than the last. The inscription reads,  "*son of the Sun*"  "SHESHA"  "dy ankh," "*giving life*." This king is now believed to have been the Assis of Manetho, the last king of the Hyksos dynasty.

14 is another scarab of SHESHA with  "*son of the Sun* SHESHA," within vertical lines of ornamental signs. The backs of these scarabs are well executed, and they retain some of their original green colouring.

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[Now we shall proceed to describe several interesting scarabs, about whose period there is no doubt. They are of the glorious XIIth and XIIIth Dynasties, the golden age of Egypt.]

215. AMENEMHAT I, XIIth Dynasty (2778–2748 B.C.). This is, strictly speaking, not a scarab but an amulet, if not a royal signet, or perhaps used for both. The inscription is clearly cut in bold characters, the throne-name or prenomen  Se·hotep·ab·ra, with  *nefer* added for some reason. On the other side is a well executed engraving of the "strong bull," which was the usual kingly attribute of power and strength, with  *ankh* in front and  below the head. A colossal portrait of this king was found at Tanis, which shows a pleasing expression of countenance combined with high intellect. He erected great temples at Tanis, Bubastis, Memphis, Koptos, and as far as Korosko, in Nubia, remains of his works are to be found still. He possibly commenced the great irrigation works and reclamation of the Fayum, and Dr. Petrie found remains of a granite statue of him at Crocodilopolis. It is interesting to possess this great king's signet, and to see from his portrait "the manner of man he was."



AMENEMHAT I.

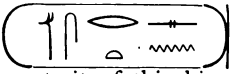
I have another memorial of Amenemhat I, a cylinder, which is represented on Plate XVI, No. **365**. It carries his family name  AMEN EM HAT in full, which is engraved on the chalky skin of a flint, naturally pierced so as to revolve on a spindle. It is interesting to have seals with both names of the monarch.

53. USERTESEN I (2758–2714 B.C.) was son and successor of the last king. He left behind him even greater monuments of his prowess and taste. This scarab gives the king's throne-name Kheper·ka·ra, while the other

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THE OBELISK OF USERTESEN I.
The only existing remains of the city of Heliopolis.

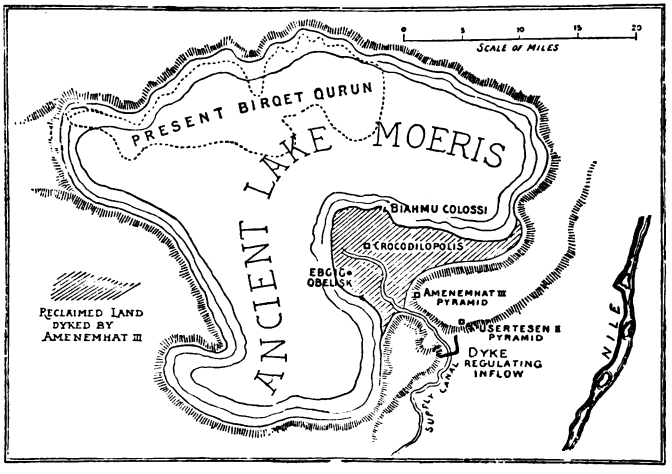
216. one depicted gives us his family name  spelt out, U·S·R·T·S·N. We have the portrait of this king also, which Dr. Petrie found at Koptos, in the ruins of a great temple built by him there. (This fine portrait is engraved on page 90.) He was the builder of many temples, and the obelisks at Heliopolis and one in the Fayum were erected by him. He left records of his victories at Wady Halfa, and at Beni Hasan much mention is made of him. At Tanis he had three colossal statues, and



USERTESEN I. *From Abydos.*

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he carried on the great reclamation at Lake Moeris, in the Fayum, which his father had begun. In fact his great works were carried on over all Egypt and beyond its boundaries. He must have been a good ruler, for his Vizier at Beni Hasan records "that there was not a hungry man in the land" during his reign, "and when years



MAP OF THE ANCIENT LAKE MOERIS.
The shaded part shows the land reclaimed from the Lake by the kings of the XIIth Dynasty.

of famine came he made the people live." This is the tale of his viceroy, and it is like what Lord Cromer's men have been doing in the "low Nile" of last year. The obelisk at Heliopolis erected by this king is the oldest monument of that kind in the world.



PECTORAL OF USERTESEN II.
Found at Dahshûr.

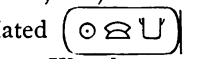
344. (Plate XVI), USERTESEN II (), Throne name KHA·KHEPER·RA (2684–2660, B.C.). Of this king I possess a cylinder, which is remarkable as showing two royal cartouches of different sovereigns, as is described hereafter. Dr. Petrie discovered his pyramid at Illahun, in the

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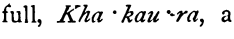
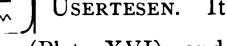


BRICK PYRAMID OF ILLAHUN, ENTRANCE OF THE FAYUM.
THE TOMB OF USERTESEN II.

Fayum. This king was so proud of the development of the new province, that he had his tomb placed there. His works were extensive, and records of them exist at Tanis, Beni Hasan, Assouan, and elsewhere. A statue of his Queen, NEFERT, was found at Tanis.

218. Usertesen III, XIITH DYNASTY (2660–2622, B.C.). This scarab bears the king's throne title, abbreviated  *Kha·kau·ra.*

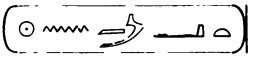
This king was buried at Dahshûr, where De Morgan identified his pyramid. Though only now a shapeless heap of ruined unburnt brick, it had at one time been plated with white polished stone. The royal family were buried within its enclosure, and here De Morgan found, in the tomb of a princess, a wooden box containing jewellery. Another treasure was found near it, the two being of the value of £70,000. These had escaped the attentions of ancient plunderers. The princess had been a daughter of USERTESEN II and sister of USERTESEN III.

513. Of USERTESEN III I have a cylinder-seal which still gives an excellent impression and bears both his cartouches, throne name  in full, *Kha·kau·ra*, and also his family name  USERTESEN. It is well cut and in perfect preservation (Plate XVI), and is quite a unique memorial of a great king.

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NORTH PYRAMID OF DAHSHÛR, THE TOMB OF USERTESEN III.

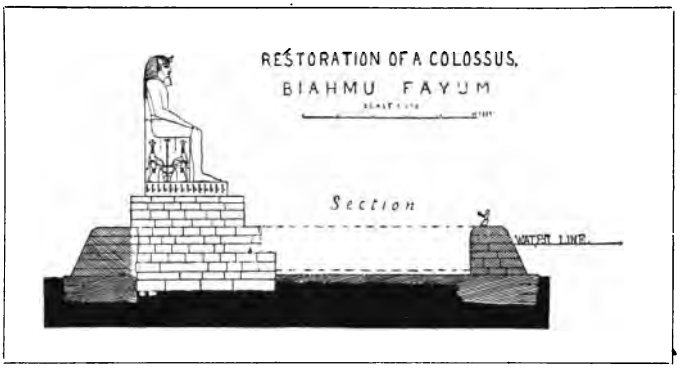
344. (Cylinder.) Bears the cartouche of AMENEMHAT III (2622–2578 B.C.), (Plate XVI), with his throne name MAAT·EN·RA in full  as well as the cartouche of his grandfather USERTESEN II. It was possibly a royal sign manual for the Fayum province, in which these two kings took a great interest, and had their royal pyramid tombs both placed there, at Hawara and Illahun. As will be seen on Plate XVI, this remarkable seal makes a perfect impression, despite its known antiquity. The portrait of Amenemhat III is subjoined.



PORTRAIT OF AMENEMHAT III.

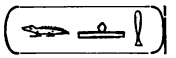
AMENEMHAT seems to have completed the reclamation and the irrigation works of Lake Moeris, and the fertile Fayum province, which excited the admiration of HERODOTOS, two thousand years

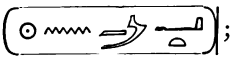
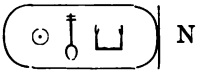
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DR. PETRIE'S RESTORATION OF ONE OF THE COLOSSAL STATUES OF AMENEMHAT III.

after his time. Dr. Petrie's published discoveries at Hawara and Illahun, and Major Brown's fine work on the *Fayum of To-day* (Stanford, publisher), give most interesting descriptions of this curious oasis, and its ancient and modern wonders.

220. SEBEK · HOTEP I, XIIITH DYNASTY (about 2460 B.C.),  is a scarab of a king about whom little is known, though his works have been found at Bubastis, and far up the Nile, at Semneh. On the island of Argo, beyond the third cataract, two colossal granite statues of SEBEK · HOTEP I still exist.

219 is believed to be a royal scarab of KHENZER, the last king of the XIIITH DYNASTY, but the two cartouches are somewhat mysterious. One reads, "EN MAAT RA"  ; this name is almost the same as the title of Amenemhat III, but the second one shows that it is not his. The other cartouche is  NEFER KA RA. The vultures above the cartouches, the  *neb*,  *ankh*, and *nefers* around them proclaim the king's additional title. He must have reigned about 2120 B.C.

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But about this time Egypt seems to have become weak in military strength; spoiled with wealth, which excited the cupidity of its enemies, it became an easy prey to invasion from Asia, by hordes of nomads or shepherds, called HYKSOS, who seem to have overrun the land, and held it in bondage for several centuries. Manetho supplied names for the XIVTH–XVIITH DYNASTIES, but the kings during this interregnum have not been fully investigated yet. The invaders eventually seem to have adopted the religion and language of the old nation, and scarabs, of undoubted Hyksos rulers, with hieroglyphic inscriptions, are found, but not by any means common. One of these, No. 16, is rather remarkable, viz.:—

16. APEPA. XVTH DYNASTY (about 1898–1837 B.C.)—



, *royal friend*, APEPA. This is a very peculiar scarab. I got it at Kom-Ombo, which shows that the Hyksos rule extended further south than generally recognized. The characters are rude and the meaning not clear, but it is undoubtedly genuine, a most curious and unique scarab. Apepa did much building at Bubastis, and an inscription there records that he built "many columns and a gate of brass." (The head, of which an engraving is appended, was found at Bubastis, and is possibly a portrait of Khyan, another king of this mysterious period.) Some think Apepa was the king under whom the patriarch Joseph was Vizier. A Semitic race would favour the Hebrews, who kept flocks and herds like

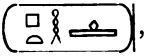


HYKSOS KING, BUBASTIS,
British Museum.

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themselves, while "shepherds were an abomination to the Egyptians." This may account for the Hebrews being allowed to settle in the land of Egypt, and one of their tribesmen being permitted to rise to the position of Prime Minister of the greatest country in the world. A century afterwards, when the Hyksos rulers were driven away by the ancient legitimate royal line, the Jews would lose their friends, and when a king arose "who knew not Joseph," persecution of all foreigners would be the result, as befel the Israelites in the XVIIIth Dynasty.

Before proceeding to this period, however, there are some scarabs shown on Plate I which are worthy of mention, and which may be placed more definitely when further discoveries are made of dated tombs, such as are being found every year.

238 is a scarab of the Vth Dynasty, beautifully cut, better than many of later date. The owner's name is very clearly told  , Ptahhotep. One of the most interesting tombs at Sakkarah was of a priest of this name, who had charge of the Pyramids of User·n·Ra, Men·Kau·hor, and Assa. The Egypt Exploration Fund have published two splendid volumes illustrating this fine tomb, one of the best of the period. His son is buried in the same tomb, and the boy's games and sports and studies are all depicted, and an interesting portrait of the youth himself. This Ptahhotep was possibly the author of the celebrated collection of proverbs which bear the name of Ptahhotep.



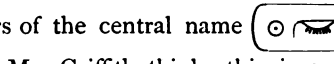
PTAHHOTEP'S SON.

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278 is an interesting scarab. Its legend reads—



, "*The King's eldest royal son Nehesi.*" He was a prince of the XIIIth Dynasty. He erected monuments at Tanis and elsewhere, and is spoken of as "a king" at Bubastis. The word "Nehesi" means a black man, but it may be merely a title such as our "Black Prince," who, although the eldest son of a king, was certainly not a negro in complexion. Only one other scarab of this royal prince is known. The Turin list has a Ra-nehesi in its list of kings of the XIIIth Dynasty. Some of these days his royal tomb may be discovered, and we shall then know more about him.

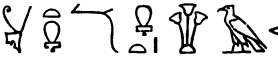
225 is evidently another royal scarab awaiting further development. It has neb (*lord*) at each side, and ostrich feathers as supporters of the central name  NUB·DAD·RA, and Mr. Griffith thinks this is another instance of a king known only by his scarab, awaiting identification among the early monarchs of old Egypt.

227 is the memorial of a great man of his time, Har, the Chancellor of the Exchequer or treasurer of the kingdom. Other records of this great official, a sort of Lord Salisbury of his time, exist, but his date has not yet been proved. One day Har's tomb may be discovered, which will give us the name of his sovereign. Petrie thinks him of XIIIth–XIVth Dynasty, but time will tell, no doubt. This legend reads, "Sahu bitï mr sahut Har,"



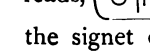
, "*Treasurer of the King, Chief of the Treasurers, Har,*" and is a very perfect scarab, retaining some of its ancient green colour, with the beetle back beautifully formed.

177 is a smaller scarab of the same royal minister, but has the title somewhat varied,



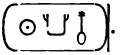
, "*The Chancellor, the Chief-sealer Har.*" He had been "Lord Privy Seal" as well!

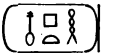
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277 is another royal mystery awaiting solution. The inscription reads,  , S·KHEPER·TA·RA, and is perhaps the signet of a king as yet unidentified. The scarab is beautifully cut, is in fine state, and possesses its original green colour; it is of steatite.

267. The signet of a princess or a queen,  , "sat seten." The beetle side is beautifully cut, but looks of later date than the preceding ones as to its style. The scarab has much of its green colouring, and is in very perfect state.

203. XIIITH DYNASTY. A pretty little scarab of glazed steatite. The cutting of the beetle has a look of great antiquity. It bears in the centre  (compare No. 219, about same date). "*Nefer Ka*," with scroll ornament at each side and beneath.

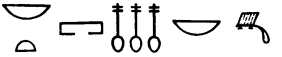
10. XIIITH DYNASTY. Bears much the same symbols, possibly intended as a monogram of  . The scroll work of spiral is very good. The beetle side is beautifully cut, and retains its green tinting; glazed steatite.

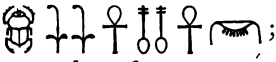
280. XIITH DYNASTY. The scarab of a princess  NEFER PTAH. The daughter of AMENEMHAT III, of this name, seems to have died before her father, and was buried in his pyramid in the Fayum. Her alabaster altar and dishes still remain (Cairo Museum), and a block of black granite with her name and titles.

221. XIITH DYNASTY. Another scarab of a royal princess  NUB HOTEP. The tomb of a princess of this name, of XIIITH DYNASTY, was found at Dahshûr, but this looks like XIITH DYNASTY work, it is so good, Mr. Griffith thinks. It is as near perfection as possible.

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204. XIIth Dynasty  NEFER KA. Another pretty scarab, resembling Nos. 219, 203, 10, etc. All possibly belong to same period, if not to the same king. The spiral scroll ornament perhaps came in at this date and was supposed to be the commencement of the Egyptian decorative period, and beginning of all such ornamental design, till the recent discoveries at Abydos, which carry it back much further.

224. The scarab of a princess, Neferu, of high rank. The inscription is very full, and well cut,  "*Nebt per, Neferu, nebt amakh,*" "The house mistress, Neferu, possessing the reward of devotion." Neferu may be translated, "the most beautiful one." (In Petrie's *Historical Scarabs*, No. 425, there is another scarab of this lady, but with a variation in the inscription.) The whole is surrounded with a very peculiar interlaced scroll border.

360 is a XIIth Dynasty scarab of very fine work; the inscription is well cut.  ; possibly an unknown king's name, or that of some great personage yet to be discovered.

The princes of the legitimate line had preserved their liberty in retreat at El Kab, in the south, during the hated rule of the Shepherd-kings, and after centuries of exile burst forth from their hiding places, and drove the invaders from the throne. This was about the close of the XVIIth Dynasty, 1600 B.C.



THE WALLS OF THE CITY, EL KAB.
Looking through the northern and southern gates.

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Scarabs of Kings and Notables

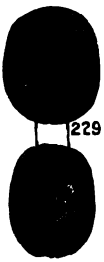
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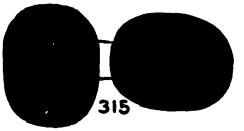
XVIII Dynasty

AAHMES I

AMENHOTEP I

Royal Wife and Daughter
AMEN MERT

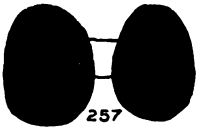


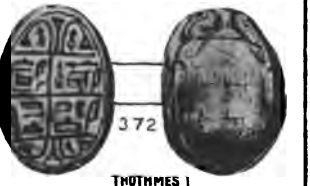










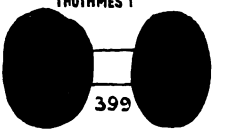


THOTHMES I

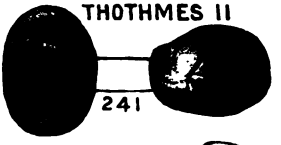




THOTHMES I



THOTHMES II







HATSHEPSU

T. II

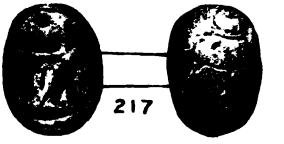


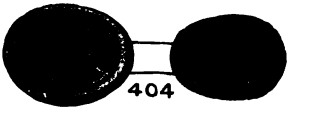




HATSHEPSU







THOTHMES III



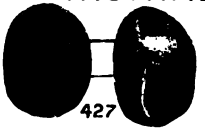








THOTHMES III











Royal Scarabs

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THE "ISTAR" MOORED OFF EL KAB (*in the distance*).
(Professor Sayce's Dahabeah.)

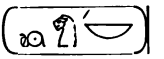
PLATE II.

SCARABS OF THE EARLY NEW KINGDOM.

ROYAL SCARABS.

After several hundred years of oppression by foreigners, and the suppression of the old royal line, the hated Hyksos rule was overthrown. The ancient faith and old *régime* were at length fully restored under the powerful rule of AAHMES; the whole of Egypt seemed to break into a new life under the great XVIIIth DYNASTY. The greatest works at Thebes date from this epoch, when the old kings seemed to arise from their tombs, to see their own race again predominant.

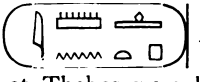
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229. AAHMES I, XVIIIth Dynasty, 1587–1562 B.C. 



QUEEN AAHMES NEFERTARI.

The scarab has three signs, which stand for his throne name of Neb · pehti · ra, while his family name was known by  . This king was greatly revered both in life and after death for nearly a thousand years. His wife was named Nefertari, and was worshipped along with him. She was a royal princess by birth also. The mummies of Aahmes and Nefertari are preserved in the Cairo Museum. Of all Egyptian queens held in honour, Queen Aahmes Nefertari was venerated the most. The scarab of Aahmes has its original green glaze, and is as perfect as when made. The beetle is beautifully cut.

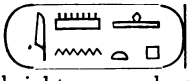
315. AMENHOTEP I was son of the above celebrated pair (1562–1541 B.C.). This "scarab," instead of the usual beetle, has a hawk-headed lion on the reverse, with ☥ ankh, "life" above. The inscription is his family name in full  Amenhotep. The most beautiful temples at Thebes were built by him. His mummy and coffin are preserved in the Cairo Museum, but his magnificent tomb has not yet been found, though some energetic *savants* think they know where it is, and may find it any day when allowed to search. An ancient "inspection" of it exists. It had an entrance 200 feet

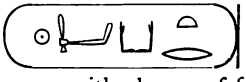
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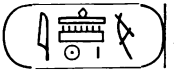
long. The examination was made by a great official, Paser, in the time of Rameses II. Strange to say, I have the seal of this great man (No. 255). The mummy of Amenhotep has never been unrolled. The garlands of flowers and wreaths lie on his body yet, as they were deposited by faithful mourners 3440 years ago! I have other scarabs of this good king.



AMENHOTEP I.

32. AMÉNHOTEP I. A plaque with the head of HATHOR in relief, and on the other side the family name  Amenhotep. It is as perfect, with its bright green glaze, as when engraved, and the head of the Egyptian Venus is well modelled.

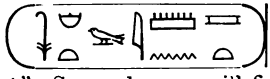
480. AMENHOTEP I. This relic is only half of an amulet, which had the two cartouches, but one is perfect  ZESER · KA · RA, his throne name, with plumes of feathers for a crest above.

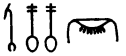
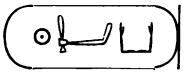
232. AMENHOTEP I. A blue-green scarab, with a fanciful arrangement of the name  .

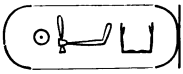
372. AMENHOTEP I, is a fine scarab, brilliant green tint, and with the beetle well cut. It has the name of the king repeated many times, and with  and  , NEFER and NETER. "*The good lord Amenhotep*," showing how the kings were the object of worship.

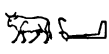
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228. AMENHOTEP I continued within a scroll border; we find some curious signs preceding ". . . NHETEP." The border shows a return to the ornament of a previous period. The beetle is beautifully cut, green colour preserved, steatite.

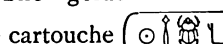
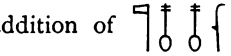
257. AMEN·MERT. The scarab of a princess-queen of early XVIIIth Dynasty. One of the most beautiful in the collection; colour bluish-green, well cut inscription; within ancient style scroll border  , "*The great royal wife Amenmert.*" Some day we will find whose queen she was.

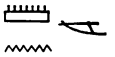
231. AMENHOTEP I. Being a cylinder, has to appear on Plate XVI, but may be mentioned here. It is a very beautiful piece, brilliant green in tint, and well cut. On the flat portion there is a peculiar scroll ornament. On the curved part the inscription is  and the king's royal title  Zeser·ka·Ra, with the addition of  *dad*, stability, etc.

373. (Plate XVI) is another cylinder of AMENHOTEP I, and also very fine. Prenomen  Zeser·ka·Ra, with  *neter nefer*; the whole translates, "*Sacred is the Ka of Ra, the good god,*" repeated with ornamental detail.

406. THOTHMES I, XVIIIth Dynasty (1541–1516 B.C.), son of Amenhotep I. This scarab is in a fine preservation and well cut. The king's cartouche in centre  Thothmes, on one side, the figure of a bull on the other, the uræus crowned, which read  , "*The good god the strong bull, Thothmes.*" The stone is beautifully cut, the beetle's legs being pierced through. "The Strong Bull" is the *Horus* title of the king.

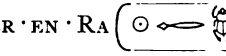
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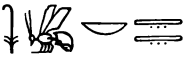
233. THOTHMES I. The "golden Hawk" name or title is on this scarab. The cartouche  RA · AA · KHEPER · KA, with the addition of  *neter nefer, nefer renpt*, "Good god, good of years." The engraving is good.

399. THOTHMES I. The name is peculiarly spelt by an ape and the symbol of birth, and underneath  Amen mer, "*beloved of Amen.*" This king did much building at Karnak, and erected one of the great obelisks. Records of his works are found at Assuan and far up the Nile. His mummy is preserved in the Cairo Museum. He was father of the great Queen Hatasu, who for reasons of state was married to her half-brother, King Thothmes II.



MUMMY OF THOTHMES I.

241. THOTHMES II (1516–1505 B.C.). The scarabs of this king are rare. This one has his cartouche with throne name AA · KHEPER · EN · RA  . A hawk with extended wings is above the cartouche, and the *usekht* collar below.

362. THOTHMES II. This scarab bears full titles  "*king of Upper and Lower Egypt, Lord of the two lands,*" with the cartouche  AA·KHEPER·EN·RA. It is a pretty device and well cut, but has lost its green colour.

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The mummy of THOTHMES II is in the Cairo Museum. He was a son of Thothmes I by an inferior wife. His half-sister HATASU, was the daughter of the great royal queen AAHMES, and she was married to her young half-brother to give him full title to the throne. THOTHMES II seems to have been delicate, and did not live long, and Hatasu guided the kingdom during his life, and was regent for his son THOTHMES III, who came to the throne when a child. THOTHMES III was also a child by an inferior wife, and he had to be married to his step-mother's daughter (another Hatasu) in order to hold the throne legitimately.



MUMMY OF THOTHMES II.



THE TERRACE-TEMPLE OF QUEEN HATASU.

Everything proceeding from the remarkable princess, Queen Hatasu, is in good taste, and proves her to have been a gifted and able ruler of a cultivated people. The celebrated Terrace

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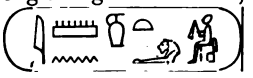
QUEEN HATASU.

Temple of Deir el Bahri, Thebes, is the most elegant specimen of architecture in Egypt, and shows what we would term pure Grecian taste, and in the severe Doric style. But it was built more than 1000 years before the first Greek temples, and when Pericles raised the Parthenon, he knew not of the earlier masterpiece. It was lost to the world for 2000 years, and has only been recently excavated from the ruins of mud brick buildings which entombed it, and at the same time preserved it for our generation. The three beautiful volumes of the *Egypt Exploration Fund*, which illustrate it, are well worthy of study. Even the Scarabs of this wonderful lady are conspicuous by their excellence. Her exquisite temple was built to immortalize her mother, Queen Aahmes, and her own scientific expeditions to foreign lands. It may also have been intended for her own mortuary chapel. The mummy of Queen Hatasu has never been found, and her tomb may still exist, entombed in the rock behind or beneath the temple, to be discovered some day.



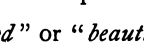
QUEEN AAHMES.
(Mother of Queen Hatasu.)

330. QUEEN HATSHEPSU (or HATASU, the best known name) (1516–1481 B.C.), XVIIITH DYNASTY. This is perhaps an amulet. For some unknown reason, the engraving is the same, or intended to be so, on each side,

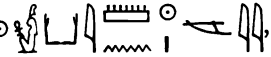


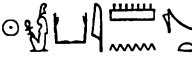
, AMEN-KHNEM HAT SHEPSWT, "*joined to Amen.*"

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234 is a "Ren" amulet, and bears this queen's favourite name, Makara neter nefer, "*good*" or "*beautiful.*"  , MAAT KA RA. The goddess of truth, Maat, she seems to have regarded as her patron saint and taken her name from. This scarab is well engraved, has its ancient green colour, and bears on the back the sacred eye "*Uzat*" carved in bold relief.

217 contains signs intended for Queen Hatasu's prenomen  . Well cut, but colour gone.

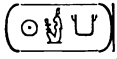
437 bears MAKARA'S fuller titles,  , Mry Amen Ra. MAAT KA RA, "*beloved of Amen*," beautifully cut, but has lost its green colour.

376. Another well-cut scarab of the great queen,  , Maat Ka Ra tyt n Amen, "*Truth the Ka of Ra, Symbol of Amen*," with its original green tint.



QUEEN HATASU'S OBELISKS, KARNAK.

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404 is however the best of this lady's, good enough to have been her own signet. It is a beautiful blue-green colour, is well cut, and as fresh as when made. It bears simply  , Ra · ma · ka, or MA · KA · RA, her favourite name. The little figure of truth bears the signific feather on her head. The beetle's form is good, and the legs are pierced through.

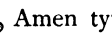
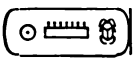
This interesting example of a great royal princess ruled with Thothmes II for thirteen years, and with Thothmes III for upwards of twenty years. She spent her time in peaceful cultivation of the arts and commerce.

THOTHMES III.

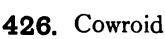
When Queen Hatasu left the scene, THOTHMES III (1502–1449 B.C.), the greatest of Egyptian conquerors, carried Egypt's sway into Asia and Europe, and then built great temples all over Egypt, erecting obelisks nearly equal to Hatasu's. Those of London, New York, Rome, Constantinople, are of his work. He left more traces of his great building in Egypt than any other king. He posed as a great pillar of the church, and in fact called himself Defender of the Faith. Being thus popular with the priests, his name became a watchword of religious supremacy, and so remained for many generations. This is possibly the cause of the scarabs with the name of Thothmes III being so plentiful.



COLOSSAL GRANITE HEAD OF THOTHMES III. (*British Museum.*)

395. THOTHMES III. A beautiful little scarab, retaining its green glaze.  Amen tyt, *symbol of Amen,* and cartouche  MEN KHEPER RA.

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426. Cowroid form *neter nefer*  MEN KHEPER RA, the name which he mostly used.

26. The cartouche of Thothmes III as above, adored by one of "the souls of Nekhen" (Hieraconpolis, opposite El-kab), one of the spirits of the South. Crocodile below.

425 has the "uzat" or sacred eye in relief on the back, and cartouche of Thothmes III as above, very finely cut.

104. The back of this scarab is peculiar. The wings are extended from a small beetle in the centre. On the face a sphinx, couchant, with two plumes. Over its back a winged uræus adoring the cartouche of Thothmes III.

427. A finely cut scarab with bearded sphinx. In front of it neter nefer, "*Good God.*"
Prenomen of Thothmes III over all.

265. MEN KHEPER RA, with  "*chosen of Ra*," and  added.

50. Cartouche of Thothmes III, water plants (typical of union of North and South Egypt) at the sides.

286. Cartouche of Thothmes III, rude work.

378. Peculiar arrangement of title on a band, and added symbols.



THE TAME LION OF THE PHARAOH.
From Kom Ombo.

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UPPER EGYPT.



LOWER EGYPT.



UPPER AND LOWER EGYPT.

ROYAL CROWNS.

PLATE III.

SCARABS OF THE NEW KINGDOM.

ROYAL SCARABS.

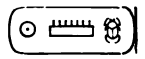
This plate is entirely occupied by scarabs of Thothmes III. They exhibit extraordinary variety in design, no two being alike.

I have seen quite a thousand of his, *all different*, in various collections. They seem to be typical of a great outburst of religious zeal, though many, if we understood them, may possibly commemorate historical events. Some of them were made after Thothmes III's time, no doubt. But as the very latest of these scarabs is at least 3000 years old, they are still very venerable objects. No doubt, after the time of the great king whose name they bear, they were regarded as a sort of talisman bearing a name that remained a watchword of religious fervour, for a thousand years after his death.



OBELISK OF THOTHMES III AT LUXOR.

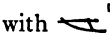
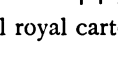
The twin of the one now in Paris.

310. A very peculiar scarab. On the back a sunken cartouche with  surmounted with double plumes. On the front, same cartouche and  ankh neter nefer, "*the good God lives.*"

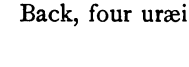
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328. Thothmes III, is a curious scarab with the king's name written in sportive hieroglyphics, which read, "THOTHMES, *Ra men kheper, sa nt.*" It retains its green colour.

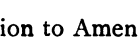
161 has devices in scroll work signifying union, with the royal cartouche of Thothmes between them.

505. Hawk with  "mr neteru, *beloved of the gods,*" and the usual royal cartouche  .

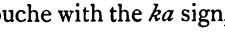
447 is a flat bead, well cut on both sides. Front, THOTHMES standing, royal cartouche and "Amen Ra." Back, four uræi as a quatrefoil.

100. On one side inscription to Amen Ra, on the other the king's cartouche with the *ka* sign, which is unusual  .

94. "Uzat," sacred eye, with two cartouches of Thothmes III.

12. The royal cartouche  between uræus supporters.

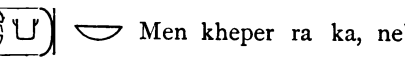
239. Cartouche of THOTHMES III, with crown of double plumes, and uræi on either side.

174.  Men Kheper Ra Sotep en Ra, "chosen of Ra," Thothmes III.

176. Maat the goddess of truth and the royal cartouche  hotep hr maat, "*resting in truth.*"

417. Royal cartouche with  Men kheper ra kha m Uast, "*resplendent in Thebes.*" Fine work, in its original green colour.

95. Royal cartouche with a beaded border.

240.  Men kheper ra ka, neb, Thothmes, "*lord.*"

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112. Cartouche of the king between two feathers, winged disc above.

101. "Ren" shaped bead, ox one side,  the good lord Thothmes on the other side,  Mer Amen, *beloved of Amen.*

479. Rectangular bead, glazed steatite, colour gone. Horses were introduced into Egypt, it is believed, by THOTHMES III. Here we have one of the earliest Egyptian equestrian scenes. Not badly done either. The design is represented in *intaglio*, and the king, on horse back, is wielding a mace and bow. A prostrate Syrian, bound, under the horse's feet, with  symbol, probably the animal's name, "the beautiful one." On the other side, in *relief*, are the figures of BAST and NEFERTUM, with the cartouche of THOTHMES III between.

108. Sphinx treading enemy under foot, cartouche, *Men kheper Ra*, with symbol "*to reign.*"

308. Blue glazed steatite "Ren" amulet, "Lord of Sebek Ra, lord of Swn"; on the other side, "THOTHMES, founder of houses." Crocodiles engraved on the edges.

74. Green scarab, mounted in its original blue ring. Hawk, crown of Lower Egypt before, uræus in front, below .

23. Flat rectangular bead, cartouche of THOTHMES III between feathers of truth, on other side  *Amen Ra, lord.*

61. Cowroid, bright blue-green. Cartouche of THOTHMES III, on left  *beloved of Amen*; on right, Neter nefer neb tawi, *Good God, lord of the two lands.*

122 Winged genii and cartouche of THOTHMES III, surmounted by two feathers, below.

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34. Cartouche of THOTHMES III, papyrus sceptre on each side, pottery.

493. Cartouche of THOTHMES, with *ka* and *neb* signs.

69. On back a large winged scarab, same as on No. 104, Plate II. On the front the god Bes between two cartouches of Thothmes III.

381. On back eight *uræi* symmetrically arranged, *cf.* Nos. 412, 497; fine work; steatite. On front cartouche of THOTHMES III between *uræi*,  "sam" sign between.

43. Coarse green pottery. Back in form of a negro head. Front with cartouche of THOTHMES III between feathers.



THE SPHINX.
The stele of Thothmes IV is seen in the centre.

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XVIII Dynasty THOTHMES III

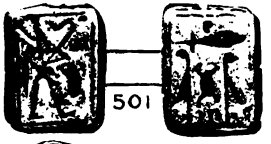


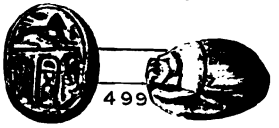
Royal Scarabs

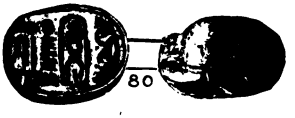
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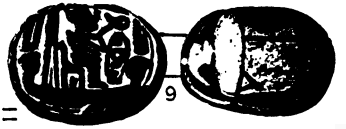
XVIII Dynasty

THOTHMES III AMENHOTEP II









AMENHOTEP II





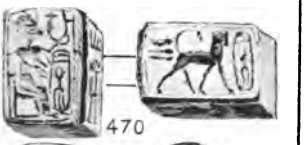
AMENHOTEP II





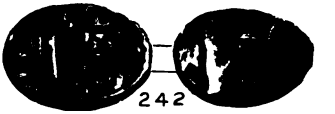


AMENHOTEP II









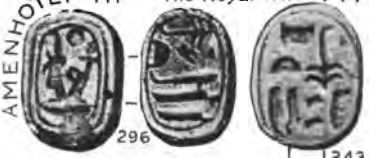
THOTHMES III THOTHMES IV



THOTHMES IV



AMENHOTEP III The Royal Wife TYI



AMENHOTEP III

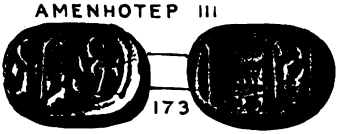








AMENHOTEP III



Royal Scarabs

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STELE OF THOTHMES IV, RECORDING HIS RESTORATION OF THE GREAT SPHINX.

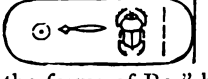
The figure supplies a portrait of Ali Gabri, the former attendant on Dr. Petrie during his survey of the Pyramids of Gizeh. This excellent man has been my guide and trusted friend of many years.

PLATE IV.

SCARABS OF THE NEW KINGDOM.

ROYAL SCARABS.

THOTHMES III reigned fifty-four years. In his old age his son AMENHOTEP II ruled jointly with him. This co-regency is commemorated by the scarab, No. 501.

501. *Obverse.* THOTHMES III, crowned, standing, wielding the scourge—his royal cartouche in front. *Reverse*—  prenomen of Amenhotep II, "great are the forms of Ra," between the two feathers of truth (Maat).

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375. AMENHOTEP II [1449-1423 B.C.], seated on his throne in the sacred boat of Mentu, holding the scourge and *haq* sceptre; the figure-heads at prow and stern, hawk-headed, Mentu, crowned with his two feathers. The royal cartouche is displayed before the king. This scarab is well cut. (From Thebes, 1899.) This king came to the throne in youth, and there is a sculpture representing him seated on his nurse's knee, with his royal titles, as on the scarabs, correctly shown over the boy's head.



AMENHOTEP II AND HIS NURSE.

470. A flat bead that has been worn as a ring. AMENHOTEP II seated on throne; before him cartouche. *Reverse*, a sphinx, walking, with the same cartouche. Behind "*lord of two lands.*" On the edges are engraved hawk-headed men, crowned with plumes.

499. Green scarab, well cut. Lion couchant, ⊙ above, cartouche of AMENHOTEP II on each side royal emblems.

80. Winged solar disc guarding cartouche of AMENHOTEP II. Below, Mer Amen, "*beloved of Amen*," and papyrus sceptre.

67. Well cut, elaborate work. Cartouche of AMENHOTEP II. Below "*Lord of Splendour, in the house of Amen.*"

414. Back *uzat*, sacred eye, in open-work. Inscribed, around cartouche of AMENHOTEP II, "*The good god, lord of two lands*," and repeated.

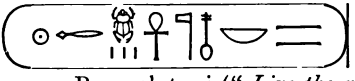
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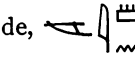
400. Cartouche of Amenhotep II between feathers of Maat, *truth*, good work.

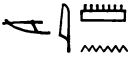
478 resembles No. 80, but better cut, "*Beloved of Amen Ra*," and cartouche.

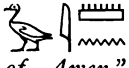
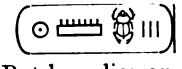
9. AMENHOTEP II, enthroned in sacred boat. *Uræi* on either side; his cartouche before him. He holds *haq* sceptre, with other emblems.

236. Fine work. Sacred Eye. *Obv.* Amenhotep's cartouche on a *ren* panel; green colour perfect.

235. AMENHOTEP II  , Ankh neter nefer āa · Kheperu · Ra, neb tawi ("*Live the good god, lord of the two lands, Amenhotep*").

481. Couchant sphinx; on back  . Below the royal cartouche of AMENHOTEP II, and beside,  ("*beloved of Amen*").

242 is still mounted in the original bronze ring. Royal cartouche of AMENHOTEP II, with winged disc above, beneath  "*Beloved of Amen-Ra.*"

301 possesses the cartouche of the great THOTHMES III on one side, guarded by a sphinx, passant, with  . On the other side, the cartouche of THOTHMES IV (grandson of the great religious warrior) calls himself  "*son of Amen*," and exhibits his own cartouche,  .



THOTHMES IV.

But he relies on the powerful name of his great ancestor.

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THOTHMES IV did not reign long (1423–1414 B.C.), and his scarabs are rare. His portrait shows him as quite young. He records on a fine granite stele (between the paws of the great Sphinx) that he restored that ancient monument (the event may be recorded on these scarabs), and which he says he did to the glory of his ancestors.

64 has a finely engraved sphinx (facing the royal cartouche of THOTHMES IV), and having the diadem and beard which the great figure formerly possessed. Over the back a winged *uræus* adores the sphinx. Underneath  *neb*, the symbol of sovereignty.

451 is a finely cut green scarab. The cartouche of THOTHMES IV; below the  , sign of power, strength, between supporters of *uræi*, the royal insignia.

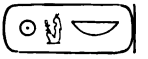
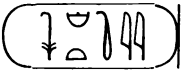
Amenhotep III, son of Thothmes III, redeemed the brief reign and shortcomings of his father.



GRANITE HEAD OF AMENHOTEP III. (*British Museum.*)

AMENHOTEP III had a long reign (1414–1379 B.C.) and left his mark on the country, although his splendid temple at Thebes was ruthlessly torn down by Meneptah, the Pharaoh of the Exodus, and his records chiselled out (to substitute his own worthless ones) by that unscrupulous king of two centuries later. But the giants which guarded the gates of Amenhotep's temple still remain, the colossi of Thebes, seated portraits of Amenhotep, 70 feet high. Although sadly ruined, they remain to-day still "wonders of the world," as they were in ancient times.

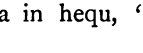
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296. AMENHOTEP III espoused a great Asiatic princess, of which union he was proud. She was accorded an equal position with himself, and given a royal cartouche of her own. This scarab testifies to this fact, for it bears AMENHOTEP'S cartouche  neb maat ra, "*Lord of the truth of Ra*," on one side, and on the other his wife's, QUEEN TYI  Seten ḥmt Tyi, "*the royal wife Tyi.*" This scarab is well cut, and contains the original blue enamel in the characters.



QUEEN TYI.
From Tell el Amarna.

243. TYI has here all the scarab to herself, with the inscription, "The Royal wife Tyi," but in better engraving, though exposure has taken away its original green colour.

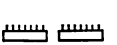
469 is a fine blue-glazed scarab, with Amenhotep's cartouche, and the addition of  Ra in hequ, "*I am among princes.*"

63. A pretty little scarab with a good figure of Maat, goddess of truth, and other emblems, possibly of AMENHOTEP III.

237 resembles the last, also AMENHOTEP III's signs.

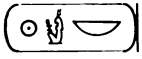
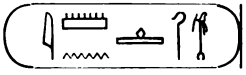
488 is the bezil of one of the earliest known pottery rings, with the symbols Neb Maat Ra, prenomen of AMENHOTEP III.

18. Bearded sphinx, passant, guarding Amenhotep's cartouche, with *haq* sceptre behind. On *reverse*, hawk of  , Mentu, and a growing plant.

173. Fish, between two  . *Reverse*,  Men mennu, "*firm of monuments*," and cartouche of AMENHOTEP III, "*Ra, the Lord of Truth.*"

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364 shows the cartouche of QUEEN TYI at the right hand of that of her lord. Of Amenhotep III, some more scarabs of large size are shown on Plate V. The title above the queen's cartouche is  ḥemt seten, "*royal wife.*" Over AMENHOTEP'S cartouche is  neter nefer, "*good god.*" The cartouches of this loving royal pair are here placed side by side, on a perfect equality.

358 is interesting, as it bears, side by side, the two cartouches of AMENHOTEP III. The first, with his ordinary title  neb maat ra, with  above. The second cartouche  Amen hotep heq uast, "*Devoted to Amen, ruler of Thebes,*" has  sa ra, "*son of the Sun,*" over it.

These are ordinary scarabs of AMENHOTEP III and his wife QUEEN TYI, and of himself alone, of larger size than usual (Plate V); but he seems to have been the only king who employed such objects to promulgate royal decrees. These proclamations were such lengthy documents, that the scarabs to carry them had to be of abnormal size, such as never were seen before, or at least nothing so large as come down to us. They must have been sparingly used. Possibly only one set was sent to the Governor of each Nome, as the Egyptian provinces were called, for these big scarabs are very rare indeed, and many collections possess none of them. The most common is that known as the "Lion Hunt" scarab, of which possibly most examples exist. Then there is the "Marriage"



PORTRAIT OF QUEEN TYI.
From the Cairo Museum.

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scarab, about twenty of which are known. It has obtained this name, but really its object seems to have been not only to proclaim his union with Tyi, but to set forth the boundaries of his own kingdom, as extending from MITANNI (north-east of Syria) to ETHIOPIA. There is also one of these large scarabs recording the making of a Great Tank somewhere in the Delta, of which several are known. Another large one came into Mr. Geo. Fraser's possession recently, relating to a great hunting of wild cattle by Amenhotep. Even on it Tyi's name appears. Of this wild cattle hunt only the one scarab is known so far.

In all of these mention is made of Queen Tyi, whose name is always honoured by having the same royal cartouche as shown with the king's titles. She was the first queen ever accorded this mark of supremacy, and she is always described as "a king's daughter." She seems to have been regarded as part of the monarch she had wed. The fame of TYI had extended beyond Egypt, as in the deep excavations by Schliemann at MYCENAE. one of her scarabs was found, thus proving, in a measure, the date of the objects found beside it. A fine portrait of TYI is preserved in the Cairo Museum, of which I give an engraving.

THE "MARRIAGE" SCARAB AND THE "LION HUNT" SCARAB OF AMENHOTEP III.

On the next pages full-size engravings are given of two of the finest of these celebrated scarabs, which only came into my possession in 1901. Mr. Llewellyn Griffith has supplied the translations; the hieroglyphs differ somewhat from other specimens, but the meaning is the same.

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THE "MARRIAGE" SCARAB OF AMENHOTEP III AND QUEEN TYI.

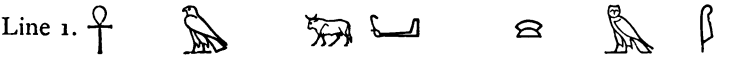


514.

514. The illustrations of these peculiar scarabs of AMENHOTEP III, being too large for introduction into Plate V, have been inserted in the text, so as to be beside the transliterated inscriptions, and their translations, by my friend Mr. F. Ll. Griffith.

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TRANSLITERATION AND TRANSLATION OF THE "MARRIAGE SCARAB" OF AMENHOTEP III AND QUEEN TYI.

Line 1. 

'nḫ Ḥr K3 nḫt ḥ' m m3't

Lives the Horus, the strong bull, resplendent in Truth,

2. 

nbty smn ḥpw sgrḥ t3wy

the double ruler, establishing laws, pacifying the two lands.

3. 

Ḥr nb '3 ḫpš ḫw Stiw

The golden Horus, great of valour, smiting the Asiatics,



stn byty 4. nb m3't R' s3 R' Imn ḥtp ḥq w3st

{ *King of Upper and Lower Egypt.* } *Amenhetep III, son of the Sun,* { *Amenhetep ruler of Thebes,* }



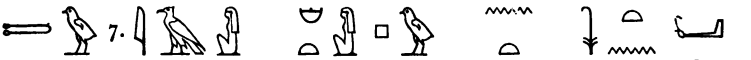
dy 'nḫ 5. ḥmt stn wrt Ty 'nḫ-ty

giving life. The royal wife, the great one, Thy living.



rn n tf - s 6. Ywy3 rn n mwt-s

The name of her father Ywya, the name of her mother



Twy3 7. ḥmt pw nt stn nḫt

Thuya. She is the wife of the mighty king.



8. t3š - f rsy r K3 r3 y 9.

His boundary the Southern one (reaches) to Kary,



mḥty r 10. Nh3 ry ny

the Northern one to Mesopotamia.

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THE "LION HUNT" SCARAB OF AMENHOTEP III.

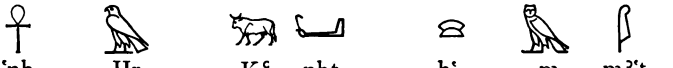


515.

515. This is perhaps the largest "Lion Hunt" scarab known. It is boldly cut, slightly abraded at the upper *right* and lower *left* corners. It is of steatite, and well preserved, but has lost nearly all its original green colouring.

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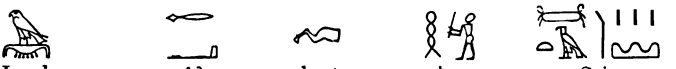
TRANSLITERATION AND TRANSLATION OF THE "LION HUNT" SCARAB OF AMENHOTEP III.

Line 1. 

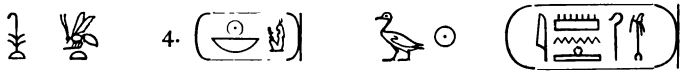
ʿnḫ	Ḥr	Kꜥ nḫt	ḫʿ	m	mꜣʿt	
Lives	*the Horus,*	*the strong bull,*	*resplendent*	*in*	*Truth,*	

2. 

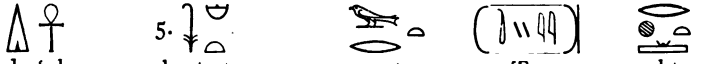
nbty	s-mn	ḥpw	s - grḥ	tꜣwy
double ruler,	*establishing*	*laws,*	*pacifying*	*the two lands.*

3. 

Ḥr nb	ꜥꜣ	ḫpš	ḫw	Stiw
The golden Horus,	*great*	*of valour,*	*smiting*	*the Asiatics,*

4. 

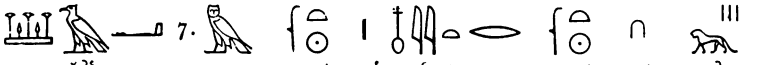
stn byty	Nb mꜣʿt Rʿ	sꜣ Rʿ	Imn ḥtp ḥq wꜣst	
{ *King of Upper and Lower Egypt.* }	*Amenhetep III, son of the Sun,*		{ *Amenhetep ruler of Thebes,* }	

5. 

dy ʿnḫ	ḥmt stn	wrt	Ṯy	rḫt
giving life.	*The royal wife,*	*the great one*	*Thy.*	*The number*

6. 

mꜣw	yn	n	ḫn - f	m	stt - f	zsf
of lions	*taken*	*by*	*his Majesty*	*in*	*his hunting*	*himself,*

7. 

šꜣʿ	m	rnpt	wʿ	nfryt - r	rnpt	mt	mꜣw
beginning	*from*	*year*	1	*unto*	*year*	10.	*Lions*

8. 

ḥsꜣw	šꜣʿ sn
fierce	102.

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"LION HUNT" SCARABS.—Nos. 356 AND 357.

There are two other specimens of the "Lion Hunt" scarab in my collection. They are much mutilated on the faces, but retain, strangely, more of their original green colouring than the large and more perfect specimen (No. 515).

These were originally of smaller size, and the characters perhaps are rather more carefully engraved than most specimens. Strange to say also the hieroglyphs vary in some instances, though the meaning they convey is of the same import. As this is rather an interesting feature, engravings are given of them both, and the inscriptions set forth, as far as they exist, in clear type. Between these two fragmentary inscriptions the whole story can be made out; for what is missing on one, exists on its companion. These specimens were found in different parts of Egypt.



356.

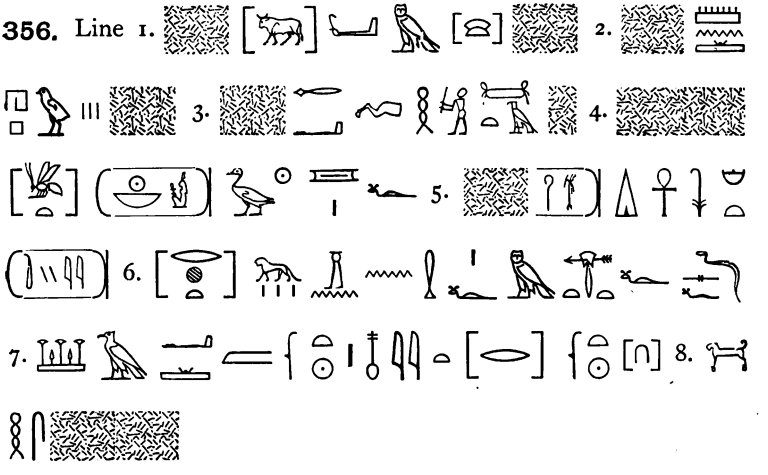


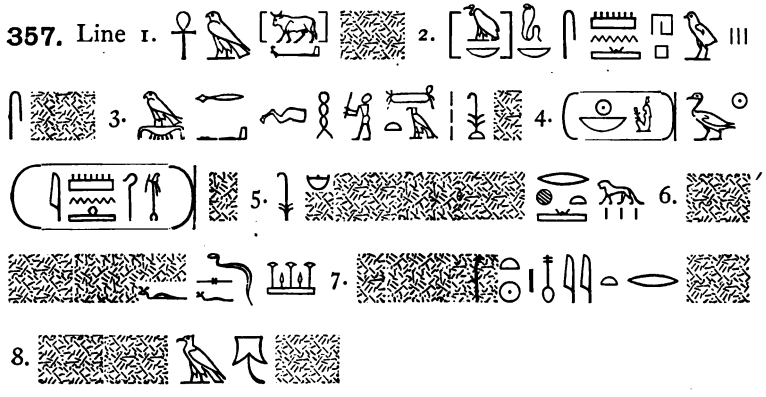
357.

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"LION HUNT" SCARABS.

Fragmentary Inscriptions.

356. Line 1. 

357. Line 1. 

---

1 and 55 are scarabs of Amenhotep III, each with a large figure of Maat, the goddess of truth, with ⊙ and ◡ forming Amenhotep's usual cartouche. (These are shown on Plate V.)

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THEBES

THE COLOSSI OF AMENHOTEP III DURING THE INUNDATION.

PLATE V.

SCARABS OF THE NEW KINGDOM.

ROYAL SCARABS, ETC.

Amenhotep III reigned sixty-five years, building many temples and leaving a great name. But his son, Amenhotep IV, seems to have done his best to subvert the old religion of the State. The sun worship, the adoration of the sun's disc as the representative of the one God, which had been introduced by TYI, had been publicly adopted by her son, and having the great queen's authority, this variation from the priests' cult became very general even in the reign of Amenhotep III.

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AMENHOTEP IV (1383–1365 B.C.). This young man never seems to have approved of the polytheism which the Egyptian priests had gradually introduced, and desired to return to the simpler belief of the ancient empire. But he met with so much opposition from the priests of Thebes, that he built a new capital at some distance down the river, and changed his name to AKHENATEN. The new city was also named from the new Aten worship. Scarabs apparently ceased to be made under the new cult, so we have none to show, save one (No. 244), which was found at TELL EL AMARNA, the site of the Reformer's city, and which seems to refer to the Aten worship in some way.



AKHENATEN.
(AMENHOTEP IV.)
(*From the Louvre.*)

244. Hands reaching down from the sun, as represented in Aten worship, but the other symbols are mysterious. It may refer to the name of the reformer's city, as  was part of Akhenaten's name.

But though scarabs went out of fashion, the regal formalities were used as much as ever, and pottery rings were made with royal and other titles on them. After Akhenaten's death the priests of Amen came back and showed a vindictive spirit in destroying the city of the reformer and erasing his name wherever possible. The few seals and rings with his name are nearly always found in a broken state. Dr. Petrie thoroughly investigated the site of the city, and published a most interesting volume on it, under its modern name of TELL EL AMARNA. (The locality of the city was first discovered by Lepsius fifty years ago.) I recently visited the place, saw the wondrous painted floor of the palace, and the desecrated sepulchre which once contained the poor king's mummy and his sarcophagus, now destroyed. This king was also a reformer in art, for the decorations of his palace were almost Japanesque, and of beautiful natural designs, totally different from conventional Egyptian style. Part of these were found by Petrie, and the floor is now protected from injury, a house being built over it and kept under careful guardianship. The

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FROM THE PAINTED FLOOR OF THE PALACE OF AKHENATEN.

scene of Akhenaten and his family worshipping the sun, is from one of the tombs, where some of his relatives were buried. These, and inscriptions carved on the rocky walls, alone remain to tell the city's tale, but I picked up from the women and children of the wretched village near, many beautiful fragments of coloured pottery ornaments, and some bits of sculpture. At his tomb I found morsels of his granite coffin, and of his alabaster monument. The sepulchre was in a lonely gorge away far from the city's site, among the wildest desert scenery. The situation of the town, however, had been well chosen, a wide plain encircled by the Nile, with fertile banks, and capable of being irrigated easily. It would have been a much healthier place for a great city than Thebes.

340. AKHENATEN, Ring, of purple glazed pottery—

 Nefer Kheperu Ra, uā en Ra, "*Most beautiful of the forms of Ra, the unique one of Ra.*"

294. AKHENATEN. Green glazed pottery, similar to No. 340 as to legend.

247. AKHENATEN. Blue glazed pottery, similar to No. 340 as to legend.

246. AKHENATEN. Part of his second cartouche, the whole being  "*In his name of Shu, which is Aten.*"

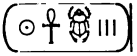
138. (Sandstone) Sculpture with the above inscription also.

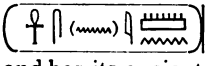
485. Blue pottery amulet fragment with the same wording.

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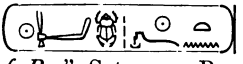
484. Blue pottery amulet, fragment of his other cartouche  "*his name of coming as Aten.*"

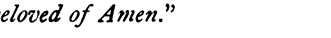
AKHENATEN had no son; but at least two of his daughters lived to sit on the throne of Egypt as royal queens, after the worship of AMEN had been re-established.

249. } One of these was SEMENKH·KA·RA (1365–1353 B.C.),
295. } of whom I possess two bezils of blue glazed pottery rings.  ANKH·KHEPERU·RA. This king married MERT·ATEN, the eldest daughter. I saw her tomb in a secondary chamber of her father's rock-hewn sepulchre described above.

250. TUT·ANKH·AMEN (1353–1344 B.C.) reigned by right of espousing another daughter of AKHENATEN. He returned to the worship of Amen, and his wife's name was altered to suit the old faith's nomenclature. This ring bezil was found at TEL EL AMARNA, but recently, at THEBES, I obtained a lovely cylinder-seal of this lady  ANKH·S·EN·AMEN, which is quite perfect, and has its ancient blue glaze intact. The decoration is made up of ⊙ and ornaments (Plate XVI).

371. HOREMHEB (1332–1328 B.C.) also owed his accession to the throne through his wife, some member of Akhenaten's family. Considering his apparently short reign, many works exist bearing his name, and I exhibit several scarabs and other small things of his.

No. 371 is a fine paste bead inlaid with green  Zeser·Kheseru·Ra, "*sacred are the forms of Ra,*" Setep en Ra, "*chosen of Ra,*" with  above all.

370. Green glazed pottery ring,  Mer en Amen HOREMHEB, "*beloved of Amen.*"

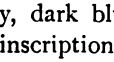
444. Bezil of blue pottery ring, same wording as 370.

254. Bezil of turquoise-blue ring, "Mer Amen Horemheb."

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HOREMHEB

245. Scarab from Tell el Amarna, with edge to imitate a gold setting, pottery, dark blue,  . It bears a rather curious inscription.



AKHENATEN, HIS WIFE, AND SIX DAUGHTERS, ADORING THE SUN'S DISC.

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XVIII Dynasty

AMEN — HOTEP III


364


358


1

AMENHOTEP IV
(Akhenaten)


340


138


55

AMEN-HOTEP III


371

HOREMHEB


294


247


295


75


444


485


484

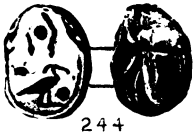

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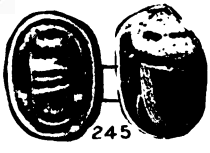

370


254


246


250


244


245

Royal Scarabs &c.

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XIX Dyn. SETY I

RAMESES II

NEFERT ART ERY Queen of RAMESES II


251


252


436


271


272


258

RAMESES II


17


498


253




68


422


31


255


260


429

SETY II

SETY II


259


264


263


343


261


274

TAUSERT

TAUSERT


29

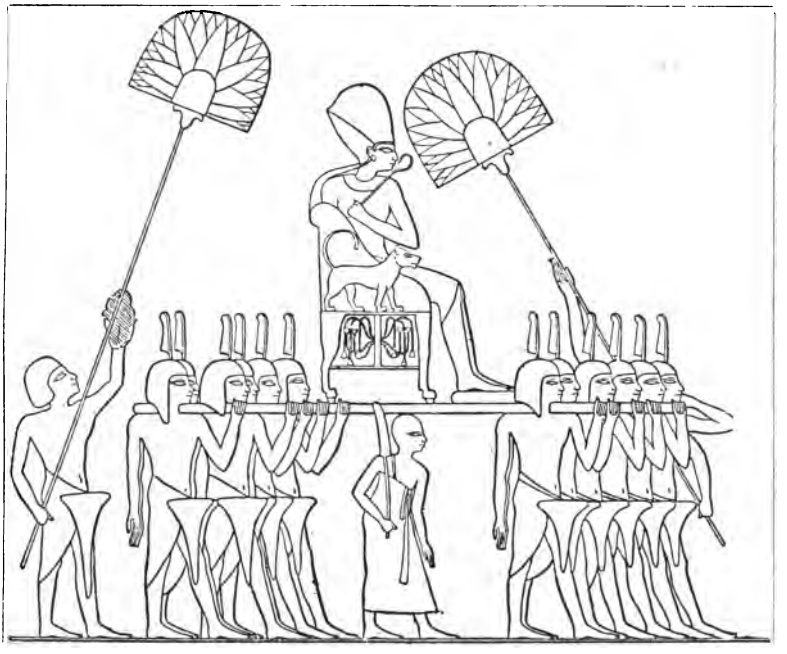

226


28

Royal Scarabs &c

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KING HOREMHEB ON A THRONE CARRIED BY HIS ROYAL GUARDS.

PLATE VI.

SCARABS OF THE NEW KINGDOM.

ROYAL SCARABS, ETC.

The great XVIIIth Dynasty had come to an inglorious end. The well-meant reforms of Amenhotep IV had produced harm instead of the intended benefit, he became a religious fanatic, and seems to have had only domestic tastes, devoting himself to his wife and children. So he neglected the firm rule of the State. When he died, the priests of the old faith came back to power, and Akhenaten's race had become worn out. There was a century of weak rulers, and Egypt was rapidly losing her place among nations till the Ramessides—a family of powerful generals—came to the front, and one of them, RAMESES I (about 1350 B.C.), made himself king of the country. His scarabs are rarely seen, perhaps he had no time amid his conquests to think of such things. His greater son, Sety, however, left a mark in Egypt's annals.

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SETY I (1327–1275 B.C.), was a different sort of ruler. In his youth he fought his country's battles, and recorded them on his temple-walls at Karnak, where they still remain. Among other things, he made,



SETY OFFERING TO THE GODDESS OF TRUTH.
(*Temple of Abydos.*)

or probably restored, the canal to the Red Sea, of which he there shows an interesting sculptured picture. Once he felt his country safe, he seems to have settled down to works of utility and taste. He restored the ruined shrines all over the land, and raised beautiful temples, many of which still remain. At Abydos especially his finest works are seen. There he carved the celebrated Tablet of Ancestors, which gives us the best list of the kings from Mena to his own reign; where the young Rameses II is seen being instructed by his father in emulation of the glories of a great ancestry, and advised to act as becomes the representative of such a line of kings. Sety

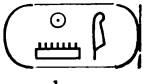


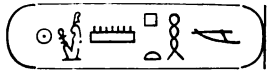
THE MUMMY OF SETY I
(1327–1275 B.C.).

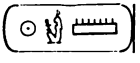
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began more reconstruction than he lived to carry out, and his temples were finished by his son, Rameses II, but in an inferior style, the difference is apparent. Sety had prepared a magnificent tomb for himself, which is the finest of the Tombs of the Kings at Thebes, but his remains are not now therein. His remains are in the Cairo Museum; it is the only royal mummy that is pleasing to look upon; the fine features of the good man seem in repose, and with his arms crossed peacefully on his breast, he looks as if quietly asleep. His superb coffin is to be seen in London in the Soane Museum, and is the finest of its class. It is carved out of one block of transparent alabaster, and richly sculptured within and without. At Abydos the portrait of Sety is seen offering a model of the goddess of Truth to the deity. Truth in fact was his watchword, and the figure of Maat is seen constantly in his scarabs, and was actually made a part of his ruling name.

It seems a pity that this good man's coffin should not be restored to his splendid tomb at Thebes, and his fine mummy placed reverently in its beautiful alabaster sarcophagus once more. Now that Egypt is under British control, this could safely be done.

251. SETY I, XIXTH DYNASTY (1327–1275 B.C.). His scarabs are not plentiful. This one is well cut, and bears his cartouche  with ornamental scrollwork under, which may have some hidden meaning. Ra · men · maat, "*Truth upholds Ra.*" Steatite scarab, colour gone.

252. SETY I  Ra · men · maat Mer Ptah, "*Beloved of Ptah,*" "*Ra firm in Truth,*" the two titles of Sety.

436. SETY I. Double "Ren" amulet  , men maat Ra, and  Sety mer n Ptah, "*Sety, beloved of Ptah.*" Lilac paste, inlaid green.

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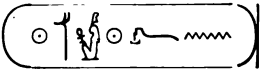


GRANITE COLOSSUS OF RAMESES THE GREAT, MEMPHIS.

RAMESES II (the Great) was a very different man from his father, the gentle cultivated Sety. Rameses also did much building, but it is of a gaunt ostentatious type, very different from Sety's fine architecture. Enormous statues of himself and vain-glorious records of his great victories are most predominant. He even despoiled the ancient royal tombs of Egypt of their treasures to pay for his wars. In provoking reprisals by his wars in Asia Minor and other lands he laid the foundation for that jealousy of foreign nations, which was ultimately the ruin of his country.

The scarabs of RAMESES II, the Great (1275–1208 B.C.), are not very common. In fact, these little "proofs of history" were getting out of fashion. People were growing less religious, perhaps, though the best statue we possess of Rameses II represents him in a most devout attitude, presenting a table of offerings to the gods of the great temple of ABYDOS. Instead of this, he was a destroyer of the ancient shrines, which he pillaged, creating instead vain memorials of himself. Egypt seems never to have recovered from his rapacious extravagance. De Morgan, in his exploration of the royal tombs of the XIITH DYNASTY at Dahshûr, found indubitable evidence that they had been systematically robbed of their treasures by the emissaries of Rameses II.

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272. Blue pottery ring. Supplies us with the first cartouche of RAMESES II  Ra · user · Maat · setep en Ra. "*Powerful is the truth of Ra.*" "*Chosen of Ra.*"



COLOSSAL STATUES OF RAMESES II, ABU SIMBEL, NUBIA.

271, another blue pottery ring, gives us his second cartouche  , "*Rameses, beloved of Amen.*"

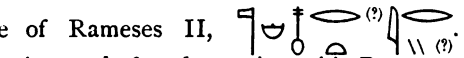
17 seems meant for Rameses II, but the inscription is blundered.

498. First cartouche of Rameses, as No. 272 above. Cynocephalus of Thoth on an altar, between the king and goddess MAAT, with extended wings,  underneath. Fine scarab.

253. RAMESES II, "Ren" amulet, with the two cartouches of Rameses differing on each side, as on those above.

68. Scarab, with second cartouche, RAMESES II. Above, winged disc. Supporters—Uræus with Hathor and Isis head-dress, and  repeated.

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258. NEFERT · ARY, wife of Rameses II,  . This was a royal princess, before her union with Rameses, and some have thought that she was the "Pharaoh's daughter" who found Moses, and adopting him for her son, sent him to the University of Heliopolis to learn "all the wisdom of the Egyptians."

255. PASER, Vizier of RAMESES II. On one side royal cartouche of Rameses. On the other side, in two columns of writing,  and  , "*The Erpa, the Ha, beloved of the divine father, the governor of the city, the Wazir Paser.* See *Proceedings Bibl. Arch., Mr. Newberry's Note*, Vol. XXII, p. 63.

Mr. Newberry tells of several steles and statues of this famous Minister. One statue is in the British Museum, and in the Louvre there is a small plaque very much resembling No. 255 above. His tomb is near Thebes. It was this official who was employed to report on the state of the royal tombs. The document has come down to us. From this it seems that robbers had spoliated the tombs of the kings three thousand years ago, and measures were taken to guard them from pillage.

429. The seal of a royal scribe, green pottery (?), part missing. Translation of inscription: "*Beloved of Thoth, lord of Hermopolis, true scribe.*"

422 (possibly of time of AMENHOTEP I, *cf.* No. 32, Plate I). Hathor head in relief. On back two crowns of Lower Egypt, with  , life, between.

260. The seal of the temple of Karnak. Burnt clay impression of a seal. This had been used to seal a door, the marks of the wood of which exist on the back. During a conflagration the clay impression of the signet has been converted into "terra-cotta." It is in the form of a cartouche, with plumes for crest. The impression below is quite clear:  , "*Amen Ra, lord of the thrones of the two lands, within Ap · asut*" (*Karnak*).

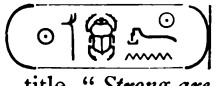
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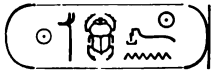


SMALLER ROCK TEMPLE OF RAMESES II. ABU SIMBEL.

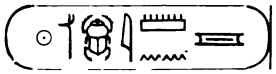
RAMESES II reigned powerfully for nearly seventy years, but disastrously for Egypt. His conquests cost the country dear, and it never again rose to prominent or permanent prosperity. He left gigantic monuments of his victories, from Abu Simbel in Nubia, to Beyrout in Syria. Of all his many sons (he is said to have had 117) none were fit to maintain his power, and all his successors were unable to rule his vast dominions. After Rameses the Great, Egypt's greatness began to wane, and never again held its prominence among nations.

32. SETY II (1189–1184 B.C.) leaves a few marks of his short reign. This is a portion of an encaustic tile (blue ground) which I found in the ruins of Karnak, showing that he had worked there in adorning the temple.

259.  SETY II, a well-cut scarab with his throne title, "*Strong are the Forms of Ra*," and "*chosen of Ra*."

263. } Sety II, well cut scarabs  with much the
264. } same device.

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343. Sety II  same as above, with the addition, "*Beloved of Amen.*"

261, 274. Devices of this period, resembling those of Sety II.

28, 29. Blue glazed plaques of QUEEN TAUSERT (1184–1181 B.C.), foundation deposits of her temple at Thebes, discovered by Dr. Petrie. Being a royal princess of late XVIIIth Dynasty, she thus gave her husband, Siptah, right to reign. The inscription on No. 28 reads as follows:—"*Beloved of Amen, the daughter of Ra,* TAUSERT, *chosen of Maat.*"

226. Gold plate from the mounting of the scarab of a "royal son" of XVIIIth Dynasty. *Su seten Rua.*

The XXth Dynasty began with Rameses III (1180–1148), who made wars in Syria, and with the spoils built the great temple of Medinet Habu, where his victories are recorded on the walls in a remarkable series of sculptures. His palace apartments are still preserved, and are the only buildings of the kind found in Egypt.



THE PALACE, MEDINET HABU.

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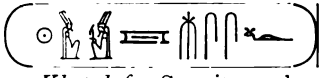
THE TEMPLE OF MEDINET HABU, THEBES.

PLATE VII.

SCARABS OF THE LATE DYNASTIES.

ROYAL SCARABS, ETC.

After the Ramesside periods scarabs become scarce, and for a time almost, it would seem, went out of use (XIXTH–XXIST DYNASTY).

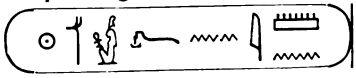
256. RAMESES V (1137–1133 B.C.) 

Rameses meri Amen, Amen her Khepsh-f. Steatite, colour gone, roughly cut.

131. SIAMEN, XXIST DYNASTY. Not much is known of him, except that Dr. Petrie found his buildings at Tanis.

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In the XXIIND DYNASTY a revival seems to have taken place under Shishanq, who is mentioned in the Bible, and Osorkon (about 910 B.C.) who built much at Bubastis.

262. OSORKON II (about 910 B.C.). The builder of the great festival hall at Bubastis discovered by Mr. Naville (Egypt Exploration Fund). The scarab is pale green pottery, with 

Ra · user · maat setep en Amen.

83. OSORKON II  (XXIIND DYNASTY) Ra · user · maat setep en · Ra · Amen, "Strong in the truth of Ra, chosen of Amen." (?)

A well cut scarab for the time. Colour gone.

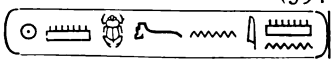
162. Scarab of about this time, well cut  Khonsw em sa, "*Khonsu is protection.*"

2. PIANKHY I. XXIVTH DYNASTY (about 780 B.C.).  Amen pa khred, and other symbols.



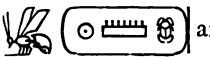
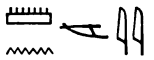
OSORKON.
From Maspero's "Passing of the Empires."—S.P.C.K.

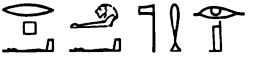
Piankhy was an Ethiopian, and conquered Egypt. A great stele recording his victories was erected by him at Gebel Barkal, in Nubia, giving names of all his generals, etc.

345. PIANKHY II. XXIVTH DYNASTY (594–589 B.C.)— 

Ra · men · kheper setep en Amen.

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19. PIANKHY II. Cartouche  and  "*beloved of Amen.*"

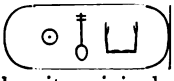
279. PIMAI, Prince of Busiris, mentioned on Piankhy's stele. This is a remarkable signet of a great prince or official, an historical personage of this time. There is another scarab of Pimai in University College.   "*The Erpa and Ha prince, priest of Osiris, lord of Busiris the very great, Pimai.*" A well cut scarab, colour gone.

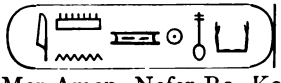
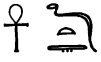
SHABAKA, XXVTH DYNASTY (714–702 B.C.). This king came from Ethiopia, and his name is found on the temples of Karnak.



SHABAKA.

From Maspero's "Passing of the Empires."—S.P.C.K.

No. 205 is a very beautiful scarab, which shows there were still artists in Egypt. Its inscription is  Ra nefer ka. It has its original sea-green colour.

367 is a pottery bead with the *prenomen* of SHABAKA  Mer Amen, Nefer Ra, Ka "*Beloved of Amen*";  below, "*living for ever.*"

368. Another pottery bead, with Shabaka's other cartouche, his *nomen*, above  Sa Ra, "*Son of the Sun,*" and the cartouche  Sha Ba Ka, and underneath ankh zt, "*Living for ever.*"

TAHARQA, XXVTH DYNASTY (690–664 B.C.).

54 is one of the gems of my collection, and is unique. It has all the perfection of form and execution of the best period, yet is one of the latest of royal scarabs. It contains two royal

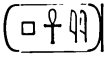
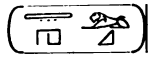
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TAHARQA.
From Maspero's "Passing of the Empires."—S.P.C.K.

cartouches, Taharqa, of the XXVTH, and that of Piankhy of the XXIVTH DYNASTY, who was father, or father-in-law of TAHARQA. It is conjectured that Taharqa may not have been himself of the blood royal, and he therefore places his wife's family title beside his own.

 Sa Ra, "*son of the sun*"

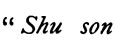
 PIANKHI and his own titles  seten byt, "*king of Upper and Lower Egypt,*"  TAHARQA.

I got this fine scarab at Medinet Habu, on which temple there is a record that TAHARQA had restored part of it. Taharqa is mentioned in the Bible (II Kings, xix, 10) as the ally of Hezekiah against Sennacherib. He is there called Tirhakah the Æthiopian, and there is no doubt but his race came from the south, conquered the Egyptians, and embraced their religion and language. His temple ruins exist, at Gebel Barkal in Æthiopia.



TAHARQA.
From Maspero's "Passing of the Empires." —S.P.C.K.

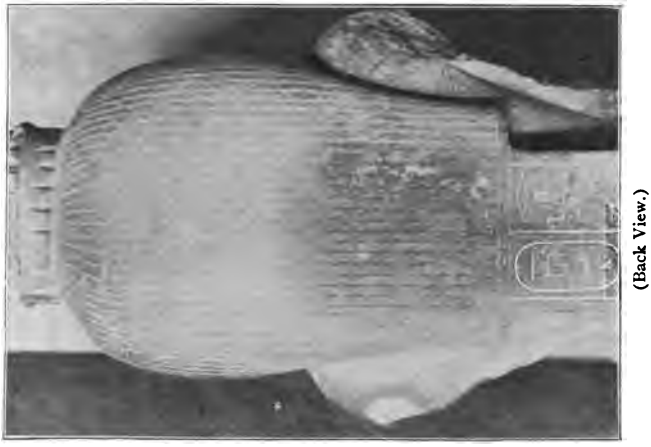
287 and **128** are uncertain scarabs of this period.

129.  "*Shu son of Ra,*" ditto, **No. 98**, Ra Nefer, in cartouche, winged uræus above.

413.  Sa Ra, Amen Ra, "*son of the sun Amen Ra.*"

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By a fortuitous circumstance, I am able to give another interesting relic of the great Æthiopian king TAHARQA, whose unique Scarab, **No. 54,** is shown on Plate VII.



(Back View.)



(Front View.)

THE QUEEN OF TAHARQA (TIRHAKAH), STATUE FROM GEBEL BARKAL. (?)
Now in the Museum of the University of Sydney. (*The Cartouche of Taharqa is seen on the back view.*)
Black Granite, height 23 inches.

It is just possible that the mutilated head of "TIRHAKAH" himself (on p. 86) may have been part of another statue from the same place, the royal pair having been seated side by side.

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Portrait Statue of Taharqa's Queen.

Just as this work was going to press, I received from Sir Charles Nicholson, former Premier of New South Wales, the accompanying photographs of a unique statue of the Queen of the great Æthiopian conqueror mentioned in our Bible as Tirhakah. On his monuments the name is clearly spelt Taharqa.



THE QUEEN OF TAHARQA (TIRHAKAH).
(Side View of the Statue.)

Sir Charles Nicholson obtained this remarkable portrait at Thebes, but it probably was brought down the Nile from Gebel Barkal, in Nubia.

Sir Charles, hearing that I possessed a unique scarab with Taharqa's cartouche, sent to Sydney for these photographs to be specially taken for this work.

The cartouche of the king is engraved on the back of the head, and is identical with that on the Scarab **No. 54**, Plate VII. It is interesting to obtain a portrait of this ancient queen, as she was possibly the daughter of Piankhy, whose cartouche is beside that of her husband on the scarab. Her features are not of Soudanese type, and, as is clearly shown by the view in profile, are more those of the Semitic race.

Possibly with the conquest of the Soudan, facilities may be afforded for visiting the extensive ruins of Gebel Barkal (hitherto most difficult of access), and many other relics of this royal pair may be discovered, as this seems to have been their favourite capital.

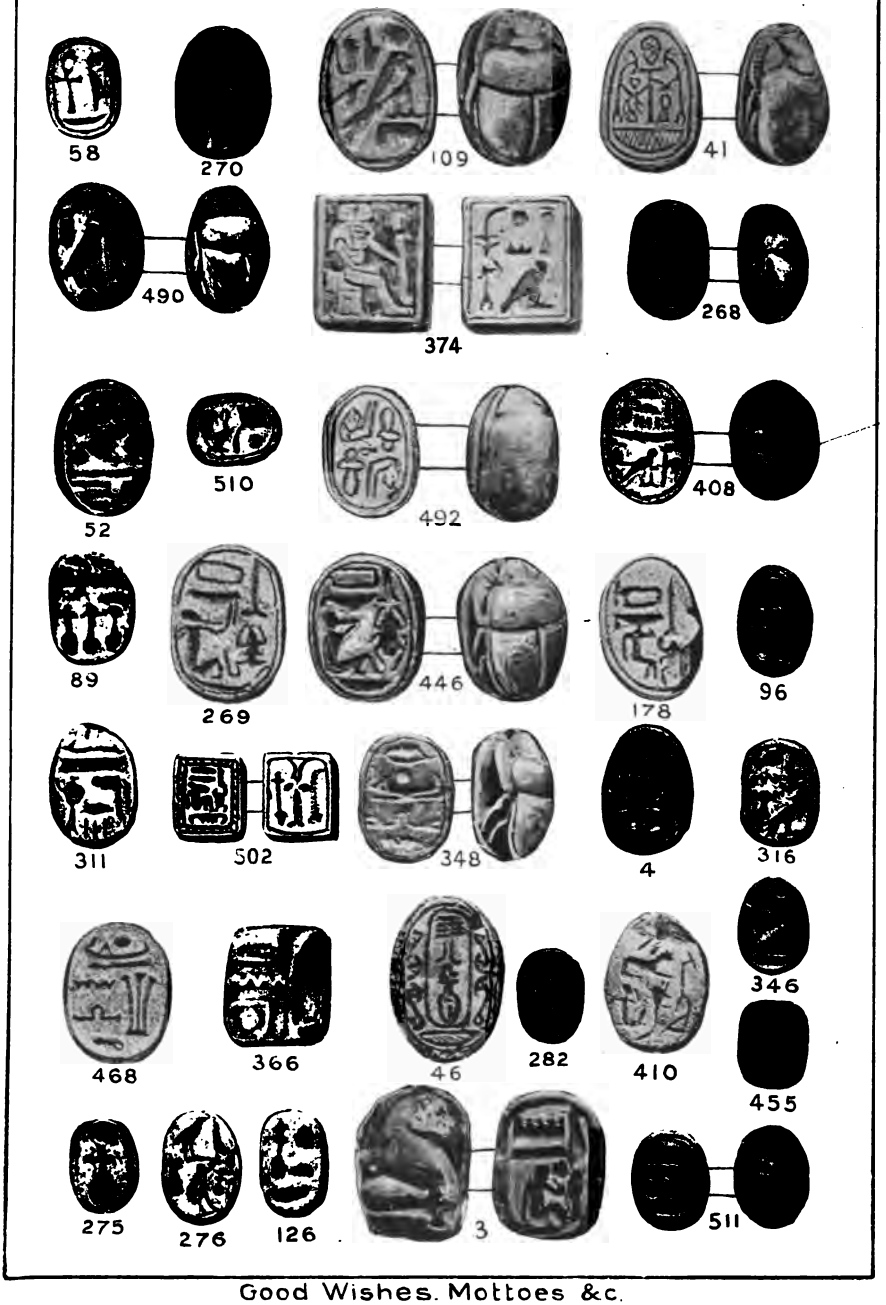
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Royal Scarabs &c.

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Good Wishes. Mottoes &c.

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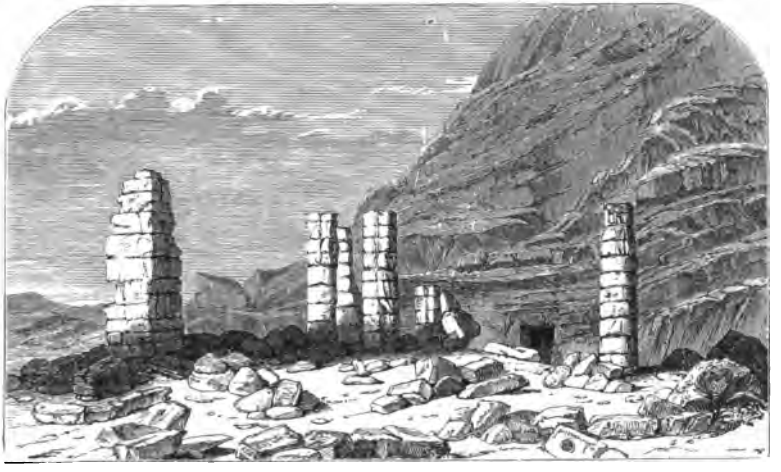
500. *Obv.*, couchant sphinx, in front figure of goddess Maat, over the back,  *Amen Ra.* *Rev.*, Amen Ra  neb, *lord.* Pottery.

361. Disc with uræi above. Inscription: "*Approved by Ptah and Maat, and by the good god*" (*the king*).

342. Fine scarab, green colour. Inscription:  , "*How beautiful is Ptah beyond every countenance in giving might.*"

474.  sa Amen Nefer, "*beautiful son of Amen.*"

363. An exquisitely cut flat bead, green colour. *Obv.*, *in relief*, Isis suckling Horus, background, a clump of papyrus. *Rev.*, *intaglio.* Inscription: "*Like the goddess who nurses Horus of the marshes.*" (Saïte period, and showing excellent work for such a late date, *cir.* 600 B.C.)



PALACE OF TAHARQA, GEBEL BARKAL.

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ABU SIMBEL: THRONE OF RAMESES THE GREAT, SOUTHERN FIGURE.

(His wife or daughter stands beside him, possibly the princess of Scarab No. 258. The Cartouche on the Throne is same as Scarab No. 272.)

PLATE VIII.

SCARABS OF VARIOUS PERIODS.

GOOD WISHES, MOTTOES, ETC.

The scarabs in the succeeding plates (VIII to XV) are not arranged in periods. Their dates can only be guessed at, according to the style of the work. Plate VIII exhibits scarabs mostly carrying mottoes or wishes for some auspicious occasion. Many of these seem to bear the marks of wear during the lives of their owners, perhaps they were worn as mementoes, and eventually buried with the dead, for all of them were undoubtedly found in tombs, or at least in mummy wrappings.

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58. simply signifies "*Lord of truth and life,*"  , Maat ankh neb.

270. "*There is a mother whose house feareth not.*"

109. "*Golden Horus beloved of Isis.*"

41. "*The gifts of the gods to kings.*"

490. "*Devoted to . . . .*"

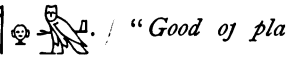
374. *Obv.* God Khonsu seated, crowned with disc and crescent, and holding the *was* sceptre. *Rev.*  "*approved by Khonsu in Thebes*"; pottery, glazed turquoise colour.

268.  "*A token from a journey to Thebes.*"

52. Inscription not translated yet.

510. "*Devoted to Horus*" (a beautiful little scarab).

492. "*Chancellor of the Ha prince.*" The signet of a great official, beautifully cut in glazed steatite.

408.  "*Good of plans.*" (Perhaps an architect. !? Very beautifully cut.)

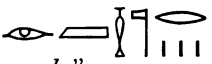
89.  "*abounding in graces.*" (Very deeply cut as for a seal.)

269. "*May thy name be established, mayst thou have a son.*"

446. "*May thy name be established, mayst thou have a son*" (almost identical with 269, but much better engraving).

178. "*May thy name be established, mayst thou have a son*" (almost identical with the above, but more ancient).

96, 4, 511, 366. "*Amen Ra, lord.*" (Engraved in various styles.)

311.  "*A real doer of what is pleasing to the gods.*"

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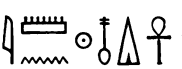
502. Inscription similar on front to **269**, on back "(*May*) *Amen* (*grant*) *a good new year.*"

348. "*The eye of Ra without fear.*" (A remarkable scarab, pierced through.)

316. "*Khonsu as protection.*" (Very well cut, glazed steatite.)

468.  "*Ra is behind* (*thee*), *there is no fear.*"

46.  within ornamental border, "*good stability.*"

282.  "*Beautiful Amen Ra, giving life.*"

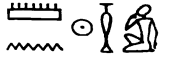
410. Not translated yet.

455. Blue paste "(*May*) *Amen* (*grant*) *a good new year.*"

275. (Inlaid) "*a good day*"—(a holiday).

276. Yw mwt nefer maat, "*A mother is a truly good thing,*" or "*Truth is a good mother.*"

126. Ikht neb nefer. "*All good things.*"

3. On back cynocephalus ape squatting (pottery)  "*praising Amen Ra.*"



COLOSSAL HEAD OF RAMESES II.

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PYRAMID OF EL KULEH. (The builder yet unknown.)

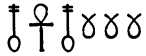
PLATE IX.

SCARABS OF MIDDLE KINGDOM STYLE.

SYMBOLS SYMMETRICALLY ARRANGED.

This class of scarab came greatly into use in the MIDDLE KINGDOM (XITH–XVIIITH DYNASTY). Some may really be cartouches of kings, or undiscovered royal names. No doubt special meanings were conveyed by these symmetrical arrangements of signs, which may be translated some day.

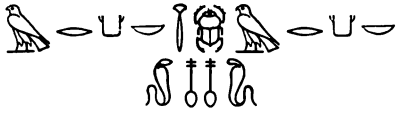
337.  "*Kheper men Kheper*," with floral designs above and below.

428. Ornamental treatment  and crowns of Lower Egypt.

113. Ornamental treatment  XIITH DYNASTY.

394. Ornamental treatment .

403. Ornamental treatment. Possibly a royal cartouche—

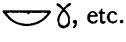


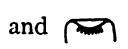
419. Scarab; back peculiar; wings not folded. Arrangement of  and crowns of Lower Egypt; possibly a royal cartouche.

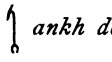
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398. Symmetrical arrangement  and curious signs with crowns of Lower Egypt.

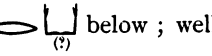
383. Symmetrical arrangement  , may be a royal name. Green glazed, steatite.

201. Symmetrical arrangement  , etc.

489. Pair of sacred eyes,  under each end,  between two  in cartouches,  and  below; may be a royal name. Well cut, steatite of unusual dark colour.

321. Plant of the North, below  *ankh dad was;* may be a royal name.

110. Symmetrical bordering of  , etc., around  ; unknown meaning.

466. Northern plants,  below; well cut, green steatite.

467. Arrangement in three bands;  repeated with two  in cartouches. Green tint, well cut steatite. Perhaps a royal name.

354. Royal cartouche (as yet unread). Sacred eyes, supporters of uræi. and  above.

115. Inverted papyrus column between two feathers and  ; unread.

392. Royal cartouche RA EN RA (same cartouche is found on 421 and 433, Plates XI and XVI); arrangement of  repeated; above and below cartouches of a king not yet "placed."

450. Mysterious design of hieroglyphics, unread, very old style.

291. Mysterious design, as yet unread. Cowroid.

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396. Mysterious design of hieroglyphics, as yet unread, very peculiar.

66. Mysterious design, as yet unread, seems very old style.

20. In centre a royal cartouche, as yet unread, with border of  and crown of Lower Egypt.

326. Royal cartouche,  *sam* sign, with ⊙ over  at each side; unread.

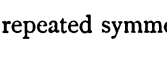
42. Extraordinary arrangement of signs, as yet unread.

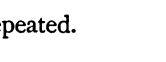
464. Royal cartouche,  , with border of  and  , unplaced.

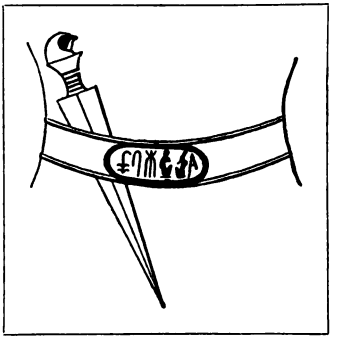
416.  papyrus sceptre,  *nub* (gold)  and  symmetrically, and crowns of lower Egypt. Unread.

305. ⊙  ⊙ *dad*, with crowned uræus on either side, unplaced.

355. Strange arrangement of hieroglyphs, unread,  on back.

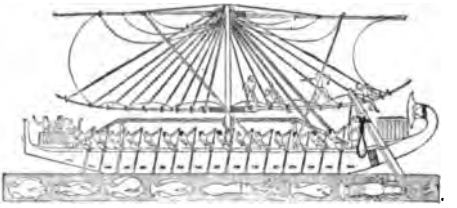
382.  repeated symmetrically, well cut, unplaced.

336.  repeated.



DAGGER AND BELT, WITH CARTOUCHE OF RAMESES II.
(From the Colossus at Memphis.)

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ONE OF QUEEN HATASU'S VESSELS.

PLATE X.

SCARABS OF THE MIDDLE KINGDOM STYLE.

SYMBOLS SYMMETRICALLY ARRANGED.

324. between crowns of Lower Egypt, same reversed above. Steatite.

435. Symmetrical arrangement , etc. A pair of sacred eyes, below, unread.

443. Symmetrical arrangement , with sacred eyes, etc., unread.

86. in centre, uræi at sides, and , unread.

462. In centre NEFER KA, two cartouches with at each side, underneath. (There were several kings so called.)

47. In centre *nub*, aquatic plants above, in cartouche at each side. Unread.

117. Water plants above, inverted papyrus sceptre below, between uræi. The back of this scarab is very remarkably decorated.

317. King of Lower Egypt (byti) gold, under in cartouche at each side, unplaced. Steatite, blue, well cut.

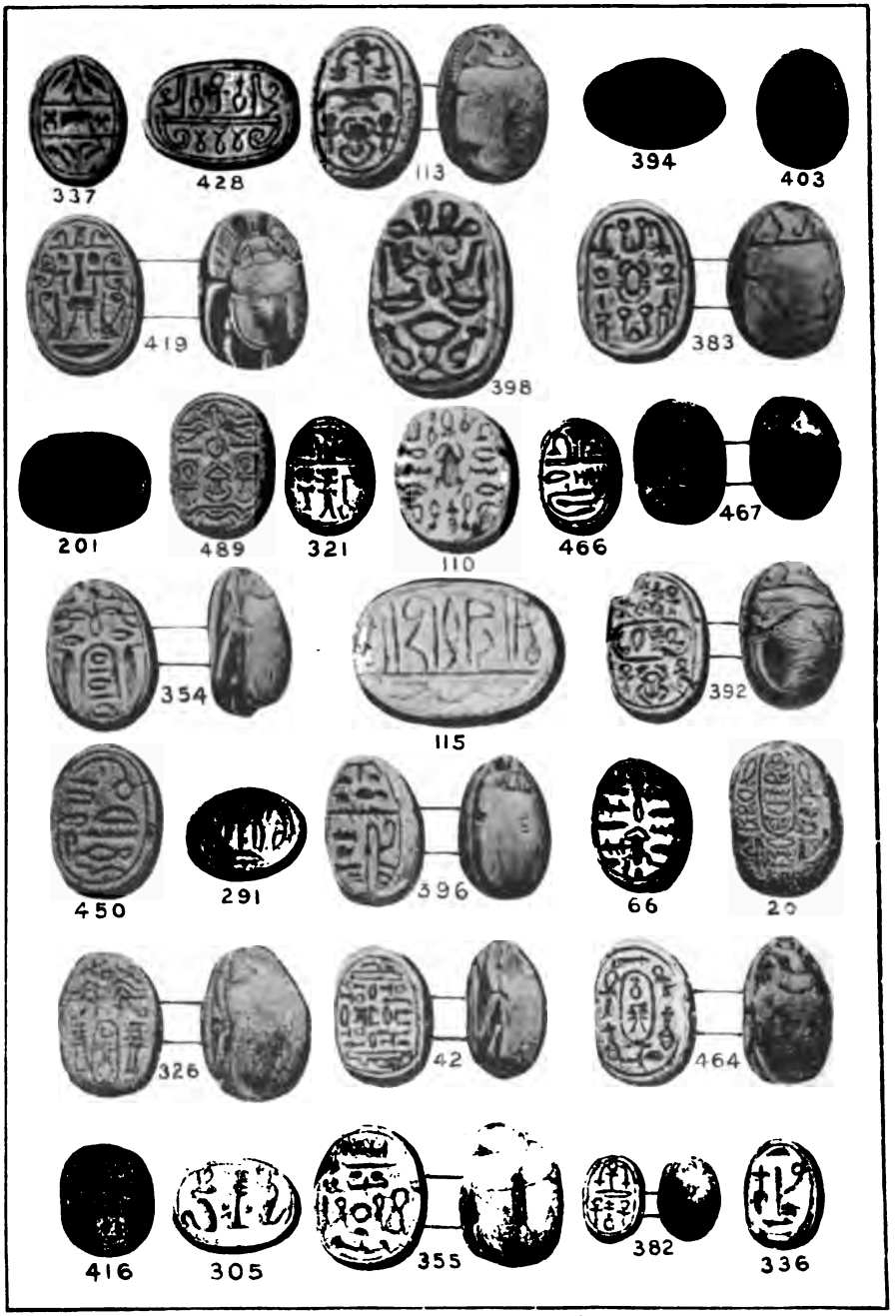
454. Seten byti, ruler of Lower and Upper Egypt, below at sides, unread.

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MIDDLE KINGDOM STYLE

Pl. IX



Symmetrical Arrangements of Symbols

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MIDDLE KINGDOM STYLE

Pl. X.



Symmetrical Arrangements of Symbols

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441. Mysterious signs (Dr. Petrie says of VTH DYNASTY), half cylinder.

325. Symmetrical arrangement of sacred eyes,  , etc., and water plants above and below, reversed, unread.

56.  and  in centre, KHEPER NUB, with  and uræus at either side, unread.

285. Sacred eye in relief on back, unread sign on front.

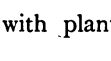
459. Hawk with fruit. Water plants above.

73. Bundle of water plants,  in centre.

304.  in centre, papyrus sceptre above,  and  at each side.

386. "Sam" sign  in centre,  and  at each side,  below, unread.

309. Gazelle, sacred eye, plants of the north land, and  below, unread.

389. Bezil of a ring,  with plant symbols of Upper and Lower Egypt.

91.  *Ha prince*, with crown of Lower Egypt,  below "*Golden*," and  at each side, unread as to his name.

430. Curious cartouche, containing  between two uræi. Below, the *sam* sign of union  with the plant emblems of Upper and Lower Egypt.

107. The *sam* sign joined with the plants of Upper and Lower Egypt. Interlaced scroll below, of unknown meaning. Well cut steatite scarab.

391. Two hawks,  *life*, between. Two sacred eyes, beneath two with . Unread.

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171.  signifying ruler of Upper and Lower Egypt,  . Unread.

439 resembles No. 107, but two crowns of Lower Egypt, reversed, below.

29. Another arrangement of signs denoting union of the two lands.

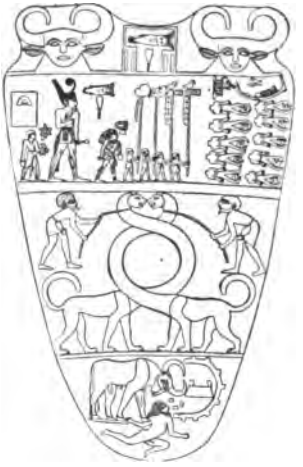
465. Between two crowns of Lower Egypt  , above  hotep, "*offering*," below  neb, "*lord*."

65. Group of water plants of Lower Egypt, above and below.

473. *Obv.* Hawk with flail, crowned with diadem of Lower Egypt.

Rev. Design of water plants, perhaps a monogram of signs.

491. *Sam* symbol in centre, united by plant symbols of Upper and Lower Egypt.

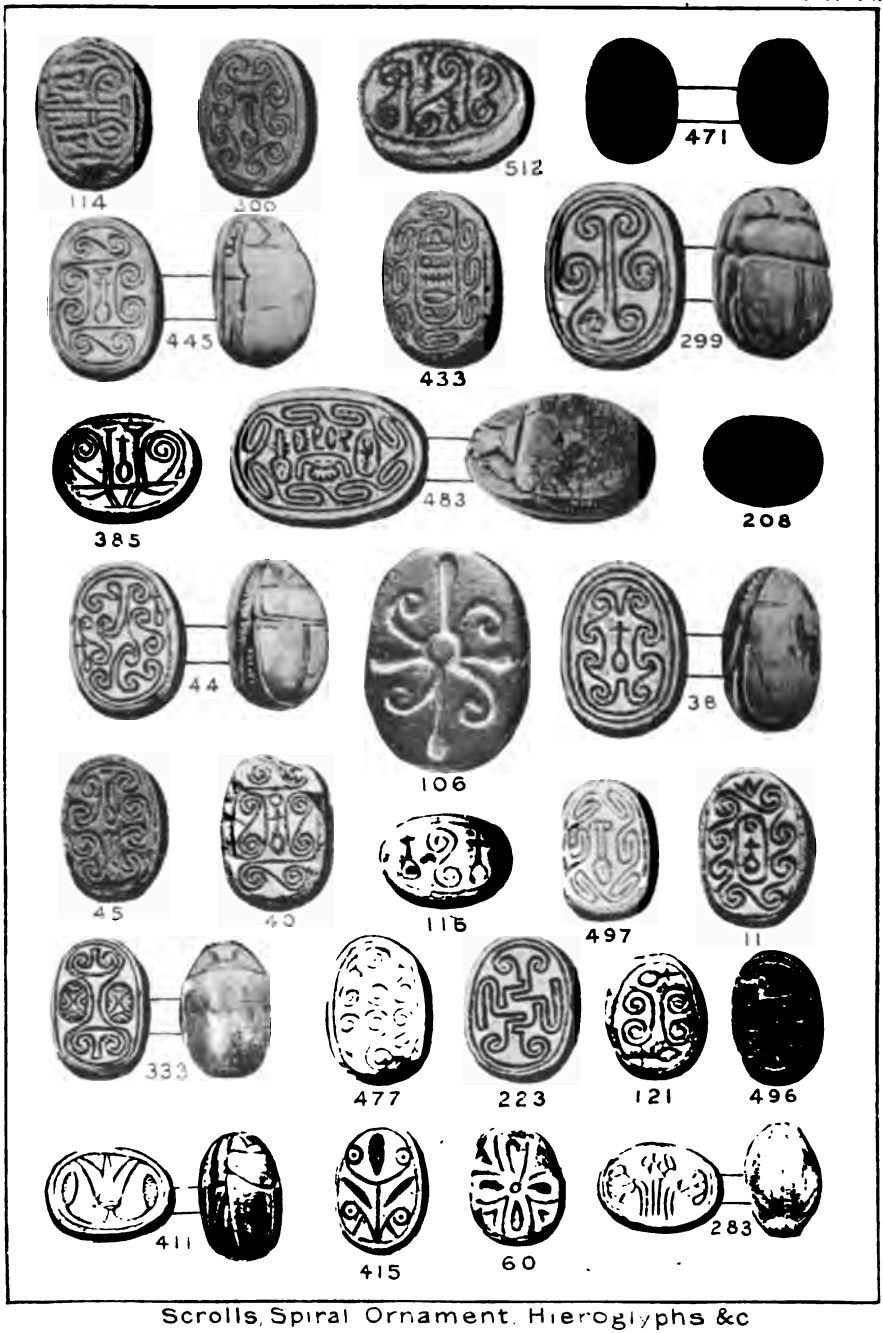


ORNAMENTAL DESIGN ON A SLATE TABLET OF NAR MER, A KING OF THE EARLY EMPIRE, FOUND AT HIERACONPOLIS BY MR. QUIBELL.

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MIDDLE KINGDOM STYLE Pl. XI



Scrolls, Spiral Ornament. Hieroglyphs &c

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MIDDLE KINGDOM STYLE *Pl. XII.*

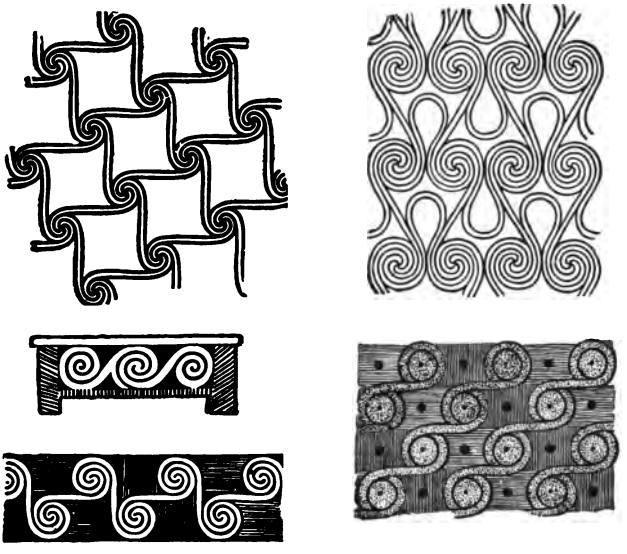


Scrolls, Spiral Ornament, Hieroglyphs &c

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EGYPTIAN ORNAMENTAL PATTERNS, PROBABLY DERIVED FROM SCARAB DECORATION.



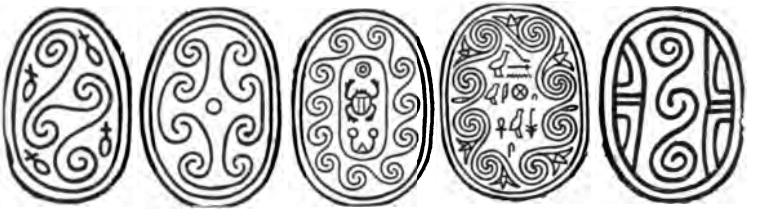
From Petrie's Egyptian Decorative Art.

DECORATIVE PATTERNS FROM MYKENÆ, EVIDENTLY COPIED FROM EGYPTIAN DESIGNS.



From Schliemann's Discoveries at Mykenæ.

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THE SPIRAL DECORATION OF SCARABS.

Examples from Dr. Petrie's work, showing the gradual development of Egyptian scroll ornament on Scarabs (about 3000 B.C.).

PLATE XI.

SCARABS OF MIDDLE KINGDOM STYLE.

SCROLLS, SPIRAL ORNAMENTS, HIEROGLYPHS, ETC.

In the early Middle Kingdom (VIth Dynasty) scarabs with symmetrical designs are first found (Plates IX and X), and continue for some centuries. Gradually we begin to see scroll ornament appear, with or without symbols, and culminating in intricate patterns of ingenious and beautiful combinations. In Dr. Petrie's most interesting little work, "Egyptian Decorative Art" (*Methuen & Co.*), these mysterious scroll-works are shown to be the very beginnings of ornamental design, the earliest attempts at art of the kind, either by Egypt or any other ancient nation. This is proved, and its gradual development traced, and its culmination shown in the beautiful ceiling and mural decoration and woven patterns, embroidery, engraving, and painted pottery, also wood carving of later Egyptian Art.

Recent discoveries, at Mycenæ, Orchomenos, and many other places in Greece and Asia Minor, have gone far to prove Dr. Petrie's theory. No doubt Mycenæan art got its earliest types of decoration from Egypt, and it has been even possible to fix its date from the scarabs found in Schliemann's excavations. This Mycenæan ornament in many cases seems identical with that of Egypt, produced more than a thousand years before. That Greek decorative art had thus its origin in Egypt seems clearly proved.

This year (1901) Dr. Petrie has found in the early tombs at Abydos many objects bearing scroll patterns, such as appear on scarabs of two thousand years later. But this only proves the early originality of Egyptian art.

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But when scroll ornament was first used by the Egyptians as the system of decoration of scarabs (undoubtedly religious symbols), on which so much care was lavished, it is unlikely that the artist had no idea beyond mere meretricious ornament. For the scarab was a sacred object, not a trivial thing to be used as a bauble, or only for the fancy or caprice of female personal adornment. It is much more likely that these involved scrolls and twists were a secret form of religious symbols, a sacred writing whose clue is lost, but may one day be re-discovered. These scarabs were worn during life, and buried with their owners, male and female, as precious relics to be used again in that future state of existence to which all ancient Egyptians believed they had a surety.

I feel certain that this lost language may be yet readable. Not a long time since, hieroglyphs were unintelligible; now they are read like print. Therefore I believe the clue to the meaning of the old interlaced scrollwork will yet be found, and I advise everyone who visits Egypt, to collect and preserve every scarab with such patterns that they may meet on their travels. And so, therefore, I have illustrated all my scarabs of this class, believing that the lost key to this mystery will be found some day.

114. "*Sam*" symbol of union (with Nile plants) of the two lands. XIIth Dynasty.

300. Ditto  surrounded by border of double spirals.

512. Vertical lines connected by spirals surrounding  signs.

471. Twelve spirals, all connected by lines; well cut, green steatite.

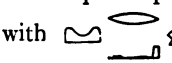
445. Connected spirals in pairs,  in centre; green glazed steatite.

433. Border of continuous broken spirals. Cartouche in centre, Ra en Ra? See 392 and 421 (Plates IX and XVI). Unplaced. Back engraved with a lotus flower.

299. Bold ingenious scroll pattern, broken spirals.

385. Symmetrical spiral pattern, with  in centre, and  on each side.

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483. Well cut border of broken spiral pattern, surrounding  in cartouche, with  above. Unread. Scarab well formed.

208. Scroll patterns, two eyes, and  in centre.

44. Peculiar scroll pattern, two  , well cut, green tint.

106. Cross with four spirals, boldly cut.

38. Broken spirals connected, surrounding  nefer, "*beautiful.*"

45. Ditto, Ditto, Ditto  , "*most beautiful.*"

40. Four double scrolls all connected around ⊙ in centre. RA NEFER. (There was a king of this name.)

116. Double scroll between two  nefers.

497. Continuous scroll pattern surrounding  nefer sign, "*beautiful.*"

11. Continuous spiral, flower above, ⊙  in centre. RA NEFER.

333. Strange involved scroll design, enclosing ornamental panels.

477. Six double spirals, two of them ending with flowers.

223. Fine scroll pattern of most ingenious design.

121. Two scrolls between  and  , ankh, nefer.

496. Lotus flower rising out of scrolls,  above.

411. Lotus flower with bud on either side ; well cut.

415. Ornamental floral design.

60. Four-lobed flower.

283. Group of three lotus flowers ; back of cowroid shape.

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DECORATION ON THE CEILING OF A TOMB, ORCHOMENOS, GREECE.

Copied from early Egyptian Ornament.

PLATE XII.

SCARABS OF MIDDLE KINGDOM STYLE.

SCROLLS, SPIRAL ORNAMENTS, HIEROGLYPHS, ETC.

211. Curious vague spiral pattern, with two unknown symbols.

335. Seven annulets, possibly the planets, connected with lines.

352. Twisted border, surrounding peculiar hieroglyphic signs.

130. Curious scroll pattern rising from  neb, "*lord*,"  ka in centre. The back represents a hedgehog.

495. Interlaced design, typical of union.  ankh, "*life*," and neb, "*lord*," at each side. Unread.

482. Hawk, with crown of Lower Egypt. Crowned uræus opposite and the feather of Maat, "*Truth*," behind.  dat, "*strength*," above, with  ankh, "*life*," at each side. Well cut continuous scroll border around all. The beetle is beautifully cut, and the whole perfect as when made. Green steatite.

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6. Hard stone. Endless scroll border, around Sa Amen, "*Son of Amen.*" 

92. Cowroid. Interlacing pattern.

84, 85. Scarabs with roughly cut twisted patterns,  at each side.

39. Elongated scroll border surrounding  RA DAD ANKH, etc.

380. Scroll ornamental design. (The beetle's legs pierced.)

48. Cowroid. Complicated scroll occupying the whole field, resembling two lotus flowers.

457. Cowroid. Three double spirals, boldly cut.

377. Large cowroid, boldly cut. Double uræi above and below. Horizontal twist pattern in centre. Above it  , and beneath it  . Dotted border.

13, 338, 302. Ornamental designs typical of union.

458. Hathor head in centre. Ends filled in with water plants.

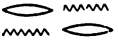
387. Two spiral designs. In centre cartouches with  connected by a band.

448. In centre  ankh, "*life.*"  nefer at each side.

57. Four discs of concentric circles down each side laced together by a central plait.

332. Double scroll ornaments, connecting two  signs. Water plants at side, rising out of  signs.

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461. Three concentric circles,  sign, "*a gift*," at each corner, with  between. Unread.

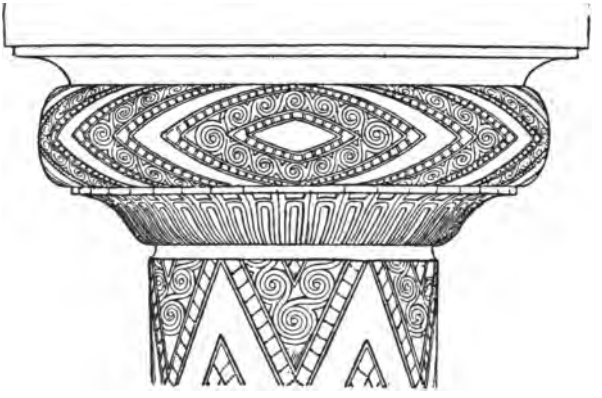
420. Sacred eye in relief on back, on front  "*golden life.*"

503. Border of ten discs. In centre, six hieroglyphs, peculiar signs.

35. Border of discs, within, cryptogram of  and water plants.

27. Ten annulets.

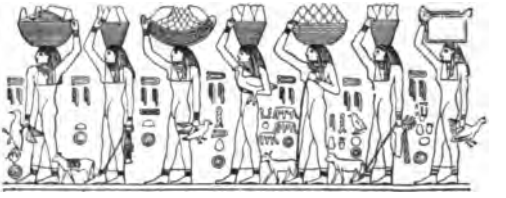
456. Elaborate text in curious minute hieroglyphs.



CAPITAL OF A COLUMN DISCOVERED AT MYCENÆ IN THE "TREASURY OF ATREUS."

The spiral ornament evidently copied from Early Egyptian decoration on Scarabs (Plates XI, XII, and cuts on page 100).

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WOMEN BRINGING OFFERINGS.

PLATE XIII.

SCARABS OF VARIOUS PERIODS.

FIGURES, ANIMALS, HIEROGLYPHS, ETC.

Many genuine scarabs bear devices which cannot (as yet) be understood, but light may be thrown upon them any day, and all had undoubtedly their clear significations for their original makers and owners; therefore all are worthy of illustration, though at present we can only speculate as to their meaning and date.

These small ancient relics are mostly obtained from the Arab tomb-robbers, who never can be relied on to tell the truth as to their provenance. It is only when *savants*, such as Dr. Petrie, open fresh unviolated cemeteries, that their place of origin can be known with certainty. This frequently gives the date or a clue to it, though an experienced eye will often judge correctly by the style and quality of the work, or the form of the hieroglyphs in use at certain periods.

Plates XIII–XV give illustrations of figures, animals, devices and inscriptions, some of which are intelligible, others mysterious, but in some way interesting. No attempt has been made to arrange them according to date.

504. Sphinx with obelisk opposite and winged uræus above; below, *Kheper* with expanded wings and uræus on either side.

103. Griffon with "*pschent*," uræus in front.

508. "Khnum," ram, uræus above.

120. Couchant cow,  and  signs.

334.  signs.

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320. *Obv.*, sphinx, winged uræus above, ☥ in front. *Rev.*, man adoring ☥. Sacred boat with ⊙ above.

70. Cowroid. Fish with two lotuses in its mouth.

248. "Uzat," sacred eye, in relief on back. On front 𓂋☥𓂋 (?), "*Lord of life*" (?). Mounted in its ancient gold ring.

424. On cartouche-shaped base, two lions and, across, at their tails, a third animal. Face inscribed with a cartouche under each lion, filled in with 𓎛𓏏☥ respectively. Pierced. Very curious. Green glazed steatite.

506. Lion seated, looking back. Uræus in front. Plant over back of animal.

431. *Obv.*, the sistrum of Hathor, two uræi below. *Rev.*, design of uræi (similar to No. 412, Plate XIV), fine work. Flat green bead.

71. Sphinx, passant, ⊙ above it, figure of deity 𓁐 before.

339. Remarkable rectangular bead, steatite, with green grounding, engraved in *intaglio* on *obv.* and *rev.*, and in *relief* on four edges. *Obv.*, war-god Reshpu, with spear and mace; smaller figure opposite with ⊙ 𓊹 above; nub 𓃀 "*golden*," underneath. *Rev.*, same figures with a third one, king crowned, for Lower Egypt. Various hieroglyphs. On edges: (1) 𓎛 griffin hunting antelope 𓃒, (2) ☥ lion hunting oryx 𓃥, (3) kneeling figure with bird's head and fish's tail 𓅱 and 𓆑, (4) 𓄿☥𓏏☥. Good work, especially fine on edges. No explanation has been found for this fine specimen, which is unique. *From Sakkarah or Dahshûr.* Dr. Petrie thinks it shows Assyrian influence.

XVIIIth Dynasty, or earlier, beautifully executed.

150. Amulet in form of a hare, crocodile on base. Green glazed steatite.

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97. Early scarab with strange inscription—  Unread (compare No. 99, Plate XV).

314. Bead of greenish glass or stone. *Obv.*, ibis-headed lion crowned with crescent and disc. Hawk above. *Rev.*,  .

351. Blue glazed steatite. Dotted border  and  repeated (*cf.* 314 and 329).

22. Hawk, between uræus and .

290. Crowned hawk with flail, uræus and  .

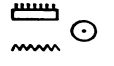
452. Hawk with flail, , etc., well cut, green glazed steatite.

440. *Obv.*, well carved head of Bes in bold relief. *Rev.*, design similar to 412 and 431.

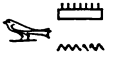
281. Well cut little scarab, Hare running.

449. Well cut little scarab, , blue glazed steatite "*Herp*;" possibly a name.

102. Curious inscription.  seshem amakh?

319. Sphinx, solar disc, and oval of cartouche. Below  "*Amen Ra*," and peculiar sign under.

463. Three barks, one below another. In top, hawk and uræus, in middle one, two hawks and solar disc; in lowermost one, ditto. Curious.

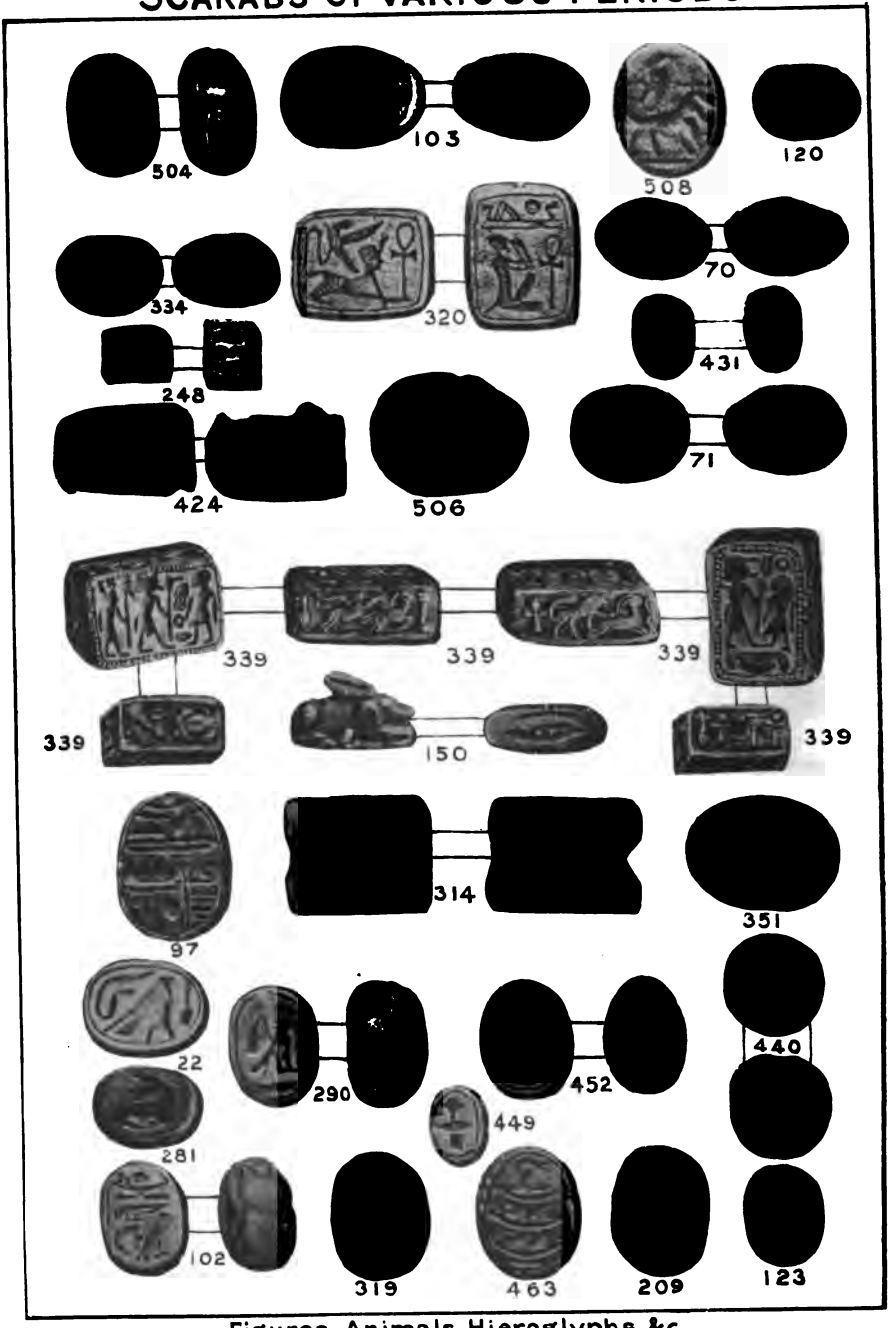
209. Early scarab;  may be a king's name.

123. God, papyrus sceptre, and .

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SCARABS OF VARIOUS PERIODS

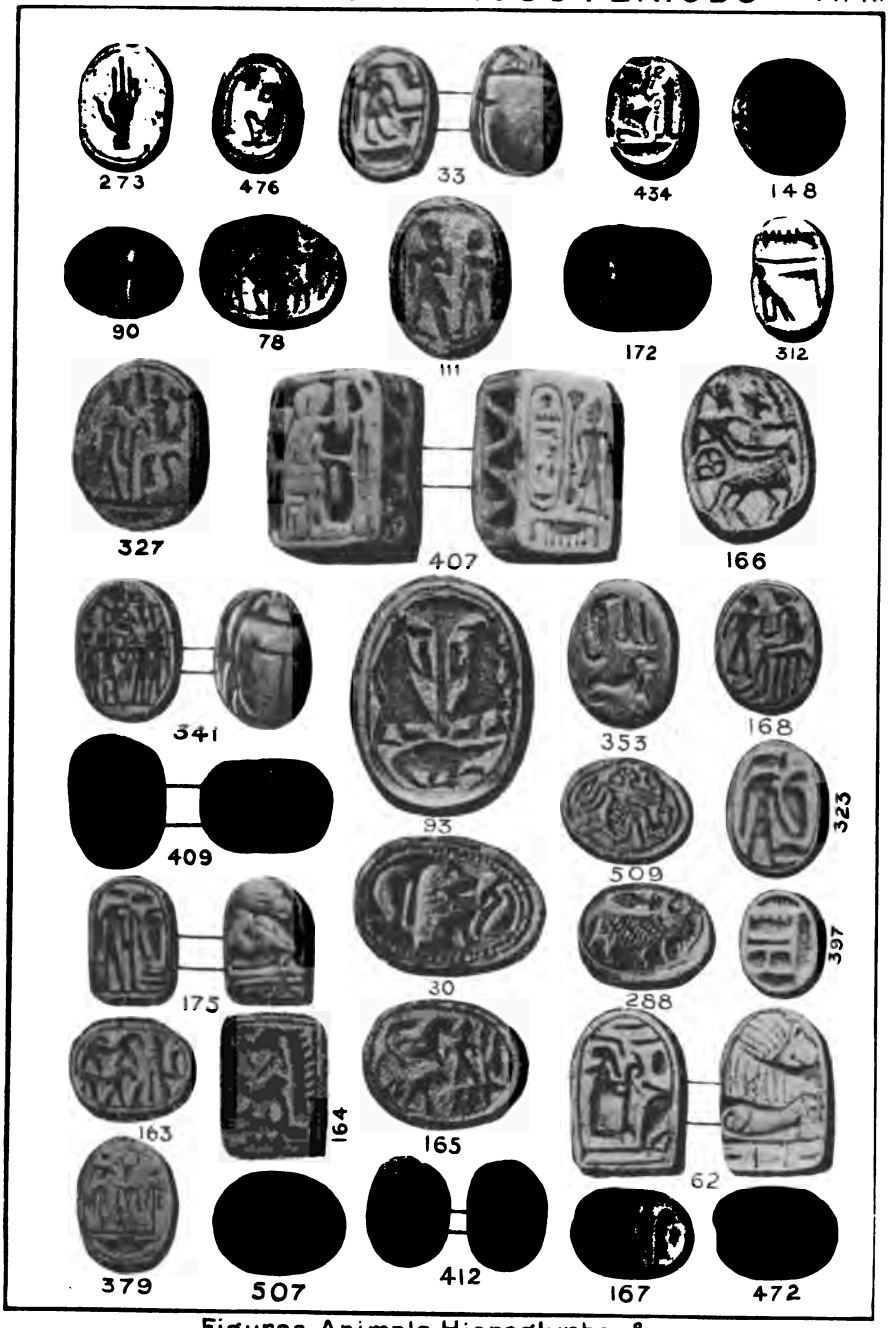


Figures, Animals, Hieroglyphs &c.

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SCARABS OF VARIOUS PERIODS

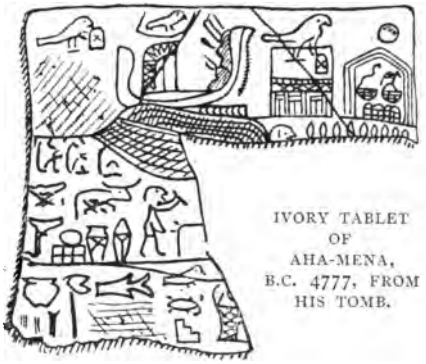
Pl. XIV.



Figures. Animals. Hieroglyphs &c.

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IVORY TABLET OF AHA-MENA, B.C. 4777, FROM HIS TOMB.

Discovered by DE MORGAN, translated by BORCHARDT.

PLATE XIV.

SCARABS OF VARIOUS PERIODS.

FIGURES, ANIMALS, HIEROGLYPHS, ETC.

273. Outspread hand. Unknown sign; early scarab.

476. Seated female figure before a leaf or shade.

33. Figure with uræi, and  "*lord*."

434. Woman worshipping an obelisk, two between below .

148. Blue glazed bead. Hathor head between two uræi.

90. Jackal passant, uræus in front.

78. Bes between adorning cynocephali and solar discs.

111. King before a deity.

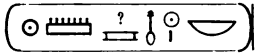
172. King on throne, in sacred boat. Behind him, winged figure, uræus before, etc.

312. Rude scarab,  . Unread.

327. Figure with *uast* sceptre. Maat, goddess of truth, *haq* sceptre, and feather of truth.

166. Rude engraving of king in his chariot; ⊙  above (?).

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407. Fine open work pottery (?) amulet; blue glaze, good work. *Obv.*, God Khonsu, seated, holding *uast* sceptre. *Rev.*, King standing opposite his cartouche, with signs  and  , below  nub, "*golden.*" The cartouche is inscribed  , but has not yet been identified. At the sides serpents are depicted in pierced open work. (Remarkable specimen, and of good execution.)

341. King, with flail and *haq* sceptre  neter nefer, "*good lord*," opposite, borne on a portable throne on the shoulders of his soldiers. (A representation of Horemheb (*see page* 75), XVIIIth Dynasty, engraved in a tomb, is almost the same as this in design, so this scarab may be of Horemheb's time, but looks earlier.)

93. Large coarse work. Papyrus sceptre between Anubis and (?) below the crocodile, Sebek.

353. Lioness, uræus, and unknown signs.

168. Seated king (or deity) receiving subject.

409. *Obv.*, lion and solar disc. *Rev.*, uræus, and .

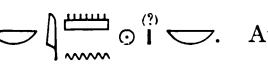
509. Cowroid, curious figure holding serpents (?), scales on lower part of body. Uræus before him.

323. Hawk-headed figure holding uræus; disc and serpent above.

175. Hawk-headed (Ra) with sceptre, uræus, etc.; on back, sitting ape, in relief, bright green tint.

30. Cynocephalus ape adoring, between two uræi, coarse work.

288. Ox or buffalo, above.

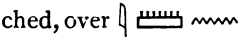
397.  Amen-Ra, lord, with sign of a town.

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163, 164, 165. These three were bought together, and evidently belonged to one person; there are two lions and a man on each, the characters , etc., are very rude.

62. Squatting cynocephalus ape on stele-shaped bead. On front, Ptah, in shrine with *uast* sceptre, uræus, etc.

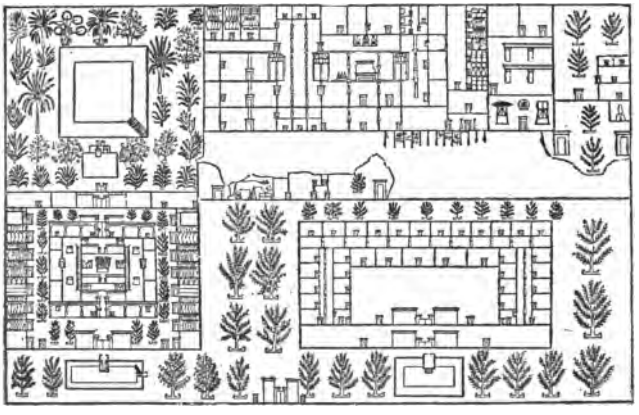
379. King between two deities, rude work,  under.

507. Hawk with wings outstretched, over  AMEN-RA.

412. Squatting ape, eating, in relief. On front four uræi cruciform, as in 381 and 431.

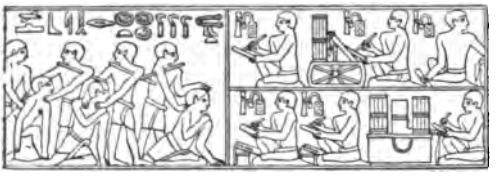
167. Maat, the goddess of truth, between her feather, ⊙ Ra and uræus.

472. , two and crown of Lower Egypt.



THE GARDENS OF KING AKHENATEN'S PALACE.

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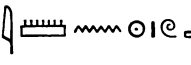
DELINQUENTS BROUGHT TO PUNISHMENT.

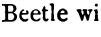
PLATE XV.

SCARABS OF VARIOUS PERIODS.

FIGURES, ANIMALS, HIEROGLYPHS, ETC.

494. Sphinx and peculiar signs,  underneath.

475.  , unread inscription.

125. Beetle with spread wings,  below.

37. Old Kingdom scarab, with archaic character.

127. *Back*, two crocodiles in relief. *Front*, crocodile crowned with the Sebek crown, water plants growing above. Good work.

24. Palm tree formed to suggest also  sign. On either side two cynocephalus apes gathering and eating the dates.

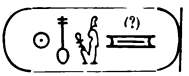
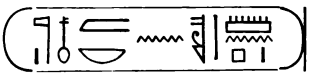
124.  , unread.

390. Four fishes and tank (*cf. A.Z.*, 1896, p. 160–3).

88.  , unread.

169. Squatting ape, obelisk, and monogram of  Ra, and  ankh, "*life.*"

405. Cartouche  HA MAAT, with feather of truth and uræus at each side, good work.

99. Double cartouche  and  unread (*cf.* 97, Plate XIII).

15. Crocodile, above oryx bound as a victim, two nefer  signs.

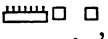
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418. Cowroid, well cut, winged uræus with  and  .

170. Oryx bound, serpent above, tortoise. Curious.

423. *Back*, sacrificial calf, bound, boldly modelled. *Face*, water plants, below monogram of  and  .

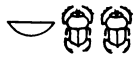
460. , Ankh, "*life*," with outspread wings on either side,  below.

329.  , and repeated, possibly AMENHOTEP, blundered.

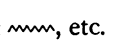
105. Large flat bead, much worn. Two uræi on each side, and . Coarse.

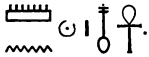
384. Two cynocephalus apes and unknown symbol in centre.

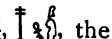
318. Uræus, disc, and serpent,  with above.

289.  , with flowering plant below.

453. Cowroid, red paste. Observe signs on back,  , etc.

72. Pottery seal,  , etc. Coarse work.

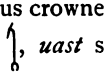
393.  . Amen-Ra nefer ankh.

307. The Sun with his boat,  , the goddess of truth,  "*beauty*."

135. Well-cut plaque. *Obv.*  , *rev.*  unread.

419. Fragment of a seal of Thebes,  "Ypt·yst," a name of the city.

347. The sun in his boat  , unread.

21. Cynocephalus crowned with lunar crescent, symbol of THOTH,  , *uast* sceptre.

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THE DAUGHTERS OF AKHENATEN WITH THEIR NURSE.

PLATE XVI.

CYLINDERS OF VARIOUS PERIODS.

Cylinders were in use in Egypt in very early times, but soon were given up for scarabs. In the XVIIIth Dynasty they seem to have come again into fashion, for a short time only. But they never became popular objects, and are rarely found in Egypt. They seem to have been used as seals, for which purpose they are admirably adapted. Indeed, it is strange such a convenient form of sealing, making an unlimited repetition of the device, ever went out of fashion, and it would be well worth introducing into modern business usages. I have, in regard to the ten cylinders shown on Plate XVI, given impressions of each. It is wonderful to see how sharp these are, from signets which left the engraver's hands so many thousand years ago.



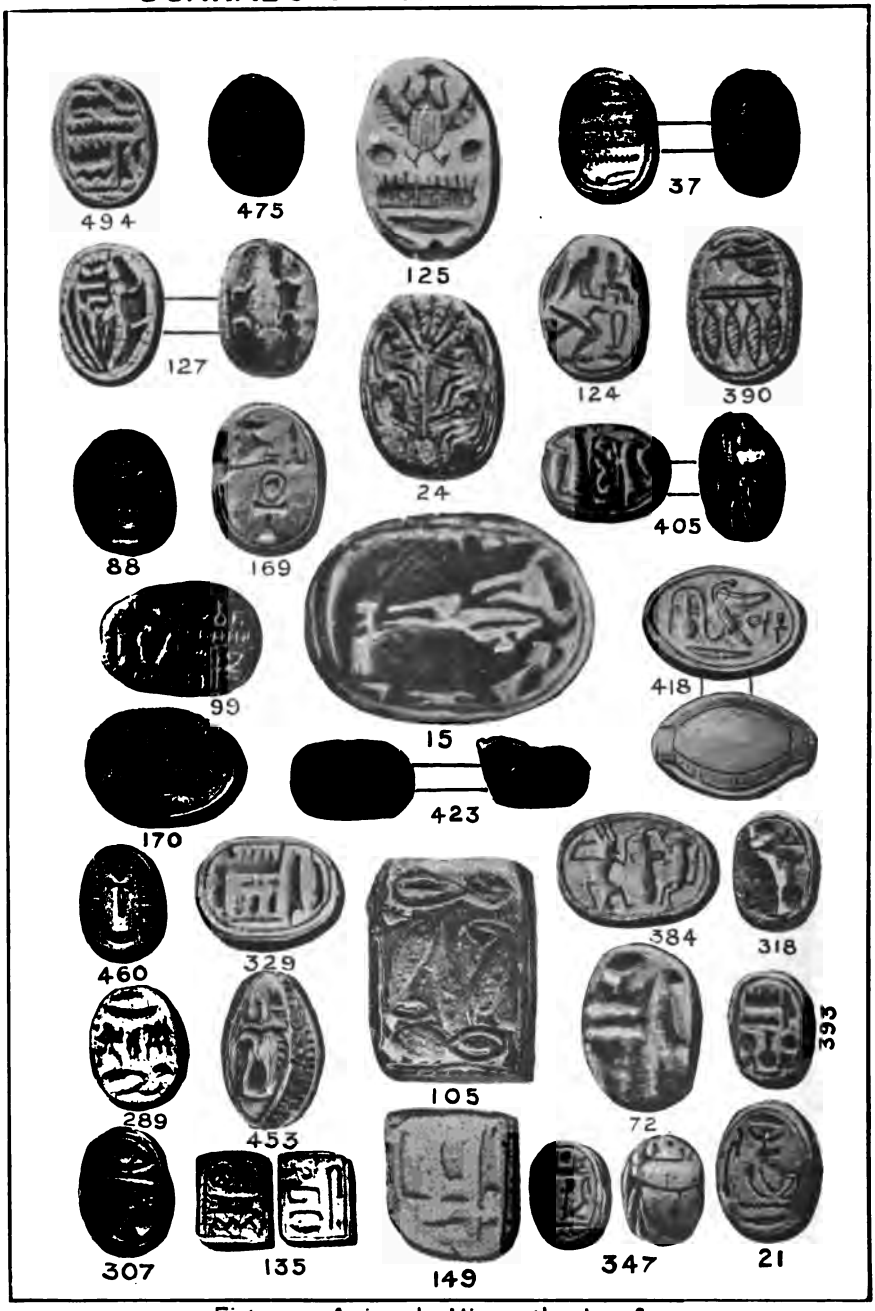
442

442. Large steatite cylinder, seems early, curious style. Unread. Unfortunately the Royal Cartouche which it once probably possessed is defaced.

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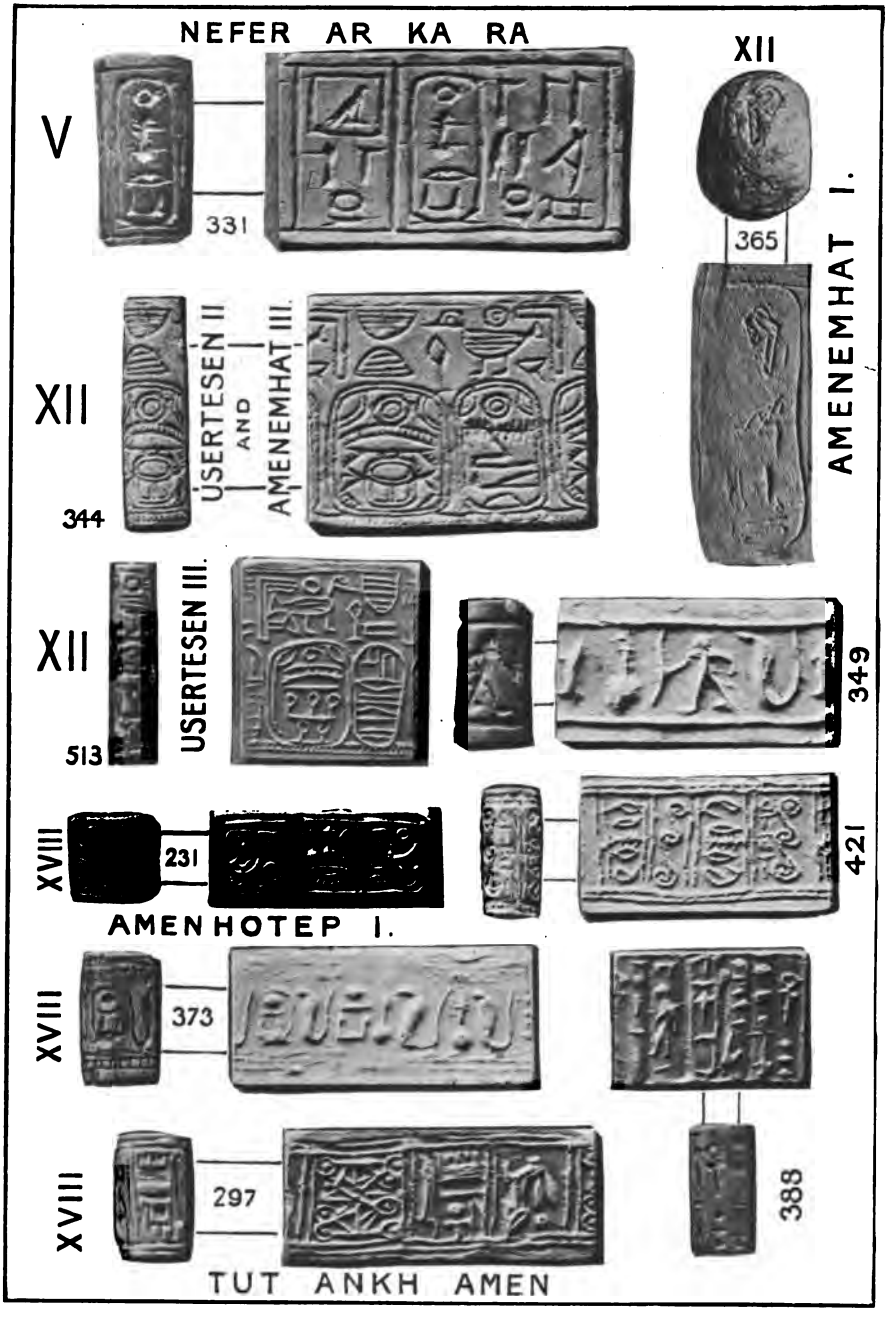
SCARABS OF VARIOUS PERIODS *Pl. XV*



Figures. Animals. Hieroglyphs &c.

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CYLINDERS OF VARIOUS PERIODS



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331. NEFER·AR·KA·RA, VTH DYNASTY (3680–3660 B.C.). This king appears in the "List" of Manetho as NEPHER KHERES. His name is found also on monuments. He reigned, we are told, twenty years. We know he had a pyramid, for THV, whose fine tomb is one of the sights of Sakkarah, tells us he was keeper of it, and we know of eleven other priests of his cult. But this pyramid has not yet been identified, and there is only one object of his reign now known—my cylinder engraved on Plate XVI. There was one in the Cairo Museum, but it was different from this, and it disappeared during the troubled time of 1878. So the one now shown is a unique relic. His pyramid was known as "BA," and it is supposed to be one of those at Abusir. This group of pyramids should be properly surveyed and mapped in the same style as Petrie's fine work on the Ghizeh pyramid-field. No similar scientific survey of the other pyramid-fields has been published yet.

The cylinder is composed of a beautiful bit of almost transparent steatite, and is very clearly engraved. The royal cartouche,  NEFER · AR · KA · RA, being very distinct.

The remainder of the inscription on the cylinder is "Hen neter Hathor ra neb," "*Priest of Hathor daily*," and "Mery neteru Ra neb," "*Beloved of the gods every day*."

Dr. Petrie believes that this king's second name was KA KA, by which title he is known on the tablet of Abydos; but this requires further proof, which the discovery of his pyramid would perhaps elucidate.

A thousand years and more lie between this rare cylinder and my next specimen.

365. AMENEMHAT I (XIITH DYNASTY, 2778–2748 B.C.). A cylinder of globular form. This is curious, being a natural nodule of flint, with a perforation through it, by which it can revolve on a spindle. It is coated naturally with a skin of lime, and through this the ancient engraver has cut the king's cartouche  AMENEMHAT. The meaning of AMENEMHAT is "*Amen to the front*."

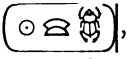
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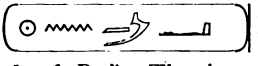
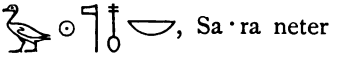
AMENEMHAT, in his later years associated his son USERTESEN with him as co-regent. He reigned with his father ten years, and afterwards for thirty-three years he reigned alone as USERTESEN I. This fine portrait is to be seen at University College. The likeness is beautifully carved, and seems to speak. Dr. Petrie discovered it at Koptos.



USERTESEN I.
Reigned with Amenemhat I.

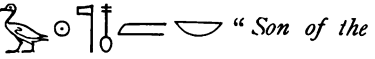
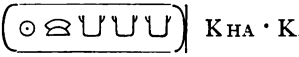
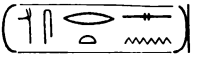
Scarabs of USERTESEN I (53 *and* 216), *who ruled as co-regent, are shown on Plate I.*

344 is a unique cylinder bearing the throne title of USERTESEN II (XIIth DYNASTY, 2684–2600 B.C.),  , KHA·KHEPER·RA, "*Shines forth the form of Ra.*"

But this cylinder must really be of later date, that of this king's grandson, AMENEMHAT III (2622–2578 B.C.), for the cartouche of this later ruler is found beside the other one. His throne name was  MAAT EN RA, "*belonging to the truth of Ra.*" The inscription above the cartouches reads  , Sa·ra neter nefer neb, "*Son of the Sun, the good Lord God.*"

It is possible that this seal was the sign-manual of the government of the Fayum Province. These two kings were buried there in the pyramids built in their lifetime to commemorate their great irrigation and drainage works, which had given another province to Egypt. The Fayum is to this day one of the best paying districts of Egypt, and under Major R. H. Brown's administration has almost regained its ancient prosperity.

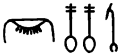
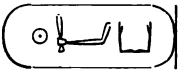
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513. Another unique cylinder, USERTESEN III, XIITH DYNASTY, (2660–2622 B.C.). Above, it has almost the same inscription as on the last cylinder—  "*Son of the Sun, good Lord*," but below it displays the two cartouches of USERTESEN III—*viz.*,  KHA · KAU RA, and the second royal cartouche  USERTESEN.



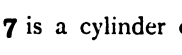
USERTESEN III. Pectoral of Gold and Precious Stones. *Found at Dahshûr.*

Another thousand years, and we find two cylinders of the XVIIITH DYNASTY.

231. AMENHOTEP I, XVIIITH DYNASTY (1562–1541 B.C.), the inscription being  NUB NEFERUI UAS, "*The beautiful golden sceptre*,"—and the king's prenomen ZESER. KA · RA  "*Sacred is the Ka of Ra*," with  added. This is a beautiful blue seal, well cut.

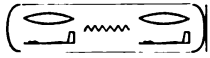
373 is another cylinder of AMENHOTEP I, with the same cartouche, and the inscription repeated, with  and uræi. It is beautifully cut, but does not give a sharp impression, as the engraving is filled up with blue enamel or paint.

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297 is a cylinder of  ANKH · S · EN · AMEN, wife of TUT · ANKH AMEN, XVIIIth DYNASTY. She was daughter of AMENHOTEP IV, who nearly destroyed Egypt by his attempt to force a new and purer religion on the old country.

Then follow three cylinders whose dates have not been ascertained yet.

349. Figures of uræus, and a man with sceptre or serpent.

421. Curious early cylinder, two scrolls running lengthwise, and between them  RA EN RA repeated. I have in my collection several scarabs with signs resembling this inscription. All may belong to one unplaced king. (*Cf.* No. 392, Plate IX, and No. 433, Plate XI.)

388. Hexagonal cylinder, period unknown, obscure inscription.

298. Long blue stone bead, inscribed as a badge or official seal  net uast, "*City of Thebes.*"

298



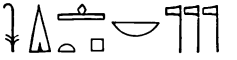
impression—



350. Part of the handle of a sistrum, inscribed—

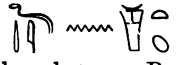
350





Seten dy hotep neb neteru. "*May the king give an offering and the lord of the gods.*"

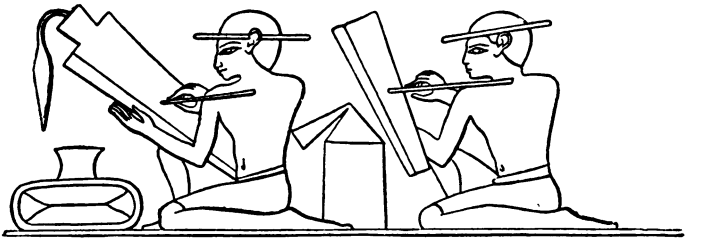
(and on the other side)—



zed mdwt yn Bast, "*Speech of Bast.*"

the "speech" referring, doubtless, to the sweet music of the instrument.

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(From a tomb at Thebes).

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